GUITAR WORLD

5 SONGS WITH BASS LINES

NIRVANA
"HEART-SHAPED BOX"

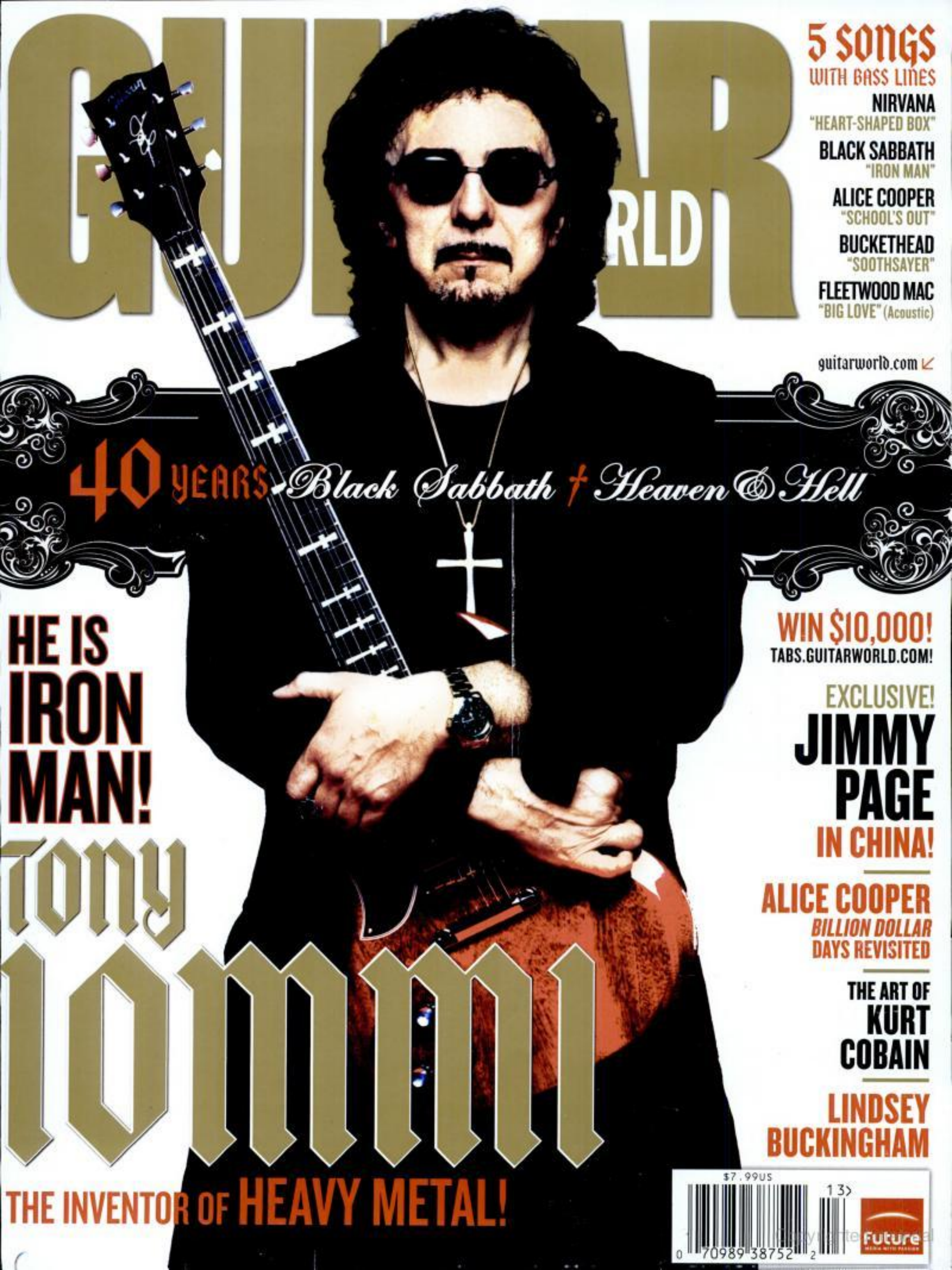
BLACK SABBATH
"IRON MAN"

ALICE COOPER
"SCHOOL'S OUT"

BUCKETHEAD
"SOOTHSAYER"

FLEETWOOD MAC
"BIG LOVE" (Acoustic)

guitarworld.com



40 YEARS - Black Sabbath † Heaven & Hell

HE IS IRON MAN!

Tony Iommi

THE INVENTOR OF HEAVY METAL!

WIN $10,000!
TABS.GUITARWORLD.COM!

EXCLUSIVE!
JIMMY PAGE IN CHINA!

ALICE COOPER
BILLION DOLLAR DAYS REVISITED

THE ART OF KURT COBAIN

LINDSEY BUCKINGHAM

$7.99US
13
0 70989 38752 2
Future

Hodad®
MINI AMP

NEW!

THE ULTIMATE 60'S TONE TOY!

JUST $59 LIST



- POWERFUL MINI AMP FOR PRACTICE OR BACK STAGE TUNE UP
- TWIN SPEAKERS
- COOL ECHO EFFECT
- VINTAGE TREMOLO WITH ADJUSTABLE SPEED
- COOL 60'S STYLING!
- YOU'LL LOVE THE TONE!

Hodad® MINI AMP BY Danelectro®

WWW.DANELECTRO.COM

© Danelectro 2008

Copyrighted material

ERNIE BALL

Proudly Honors



THE BEST STRINGS
ERNIE BALL
THE BEST PLAYERS
THE KING of STRINGS

FOUR DECADES OF LEGENDARY RIFFS & EXTRAORDINARY TONE

POWERED BY ERNIE BALL ST

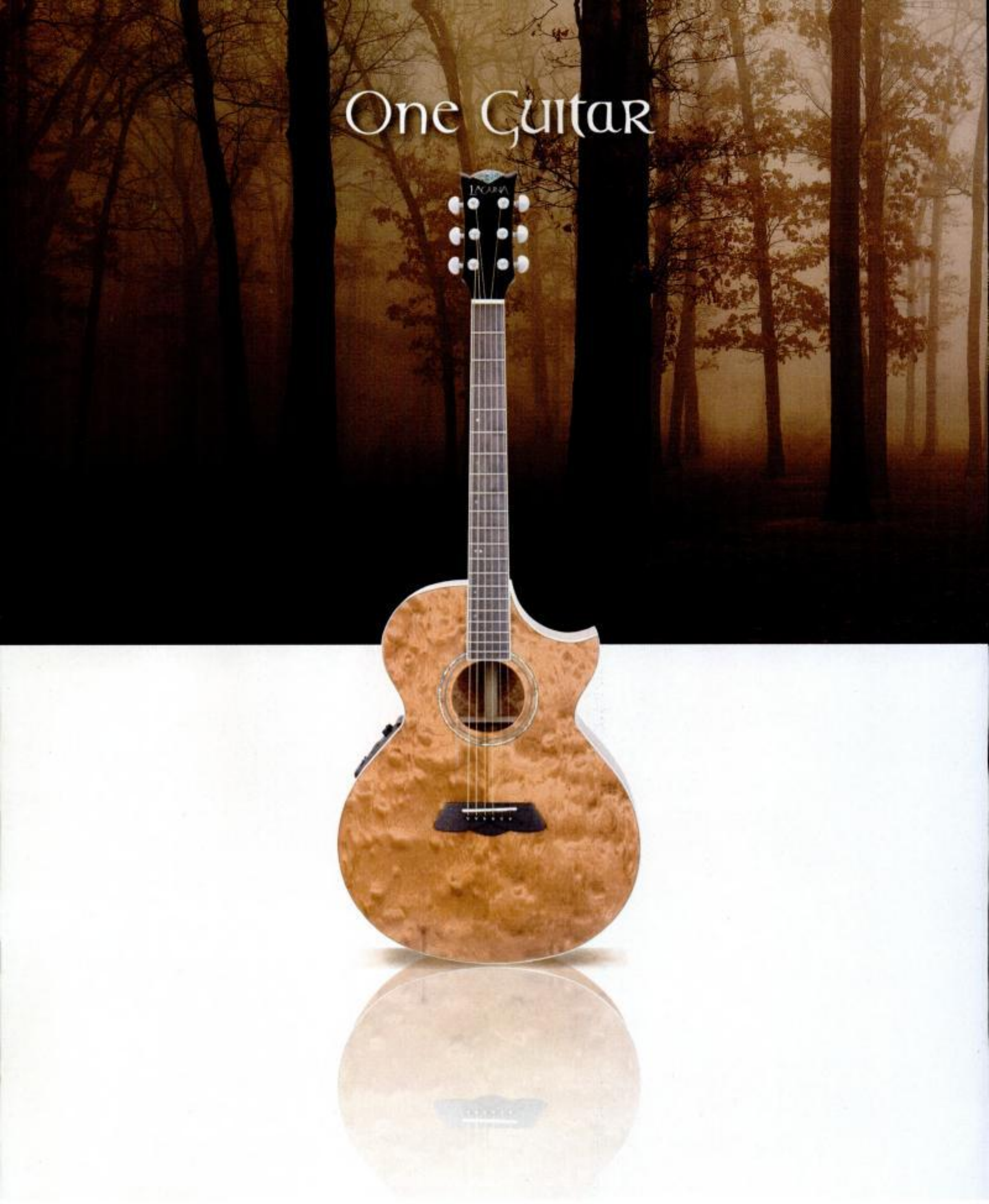
WWW.ERNIEBALL.COM

This One

GWBO-ZCP-SNW5

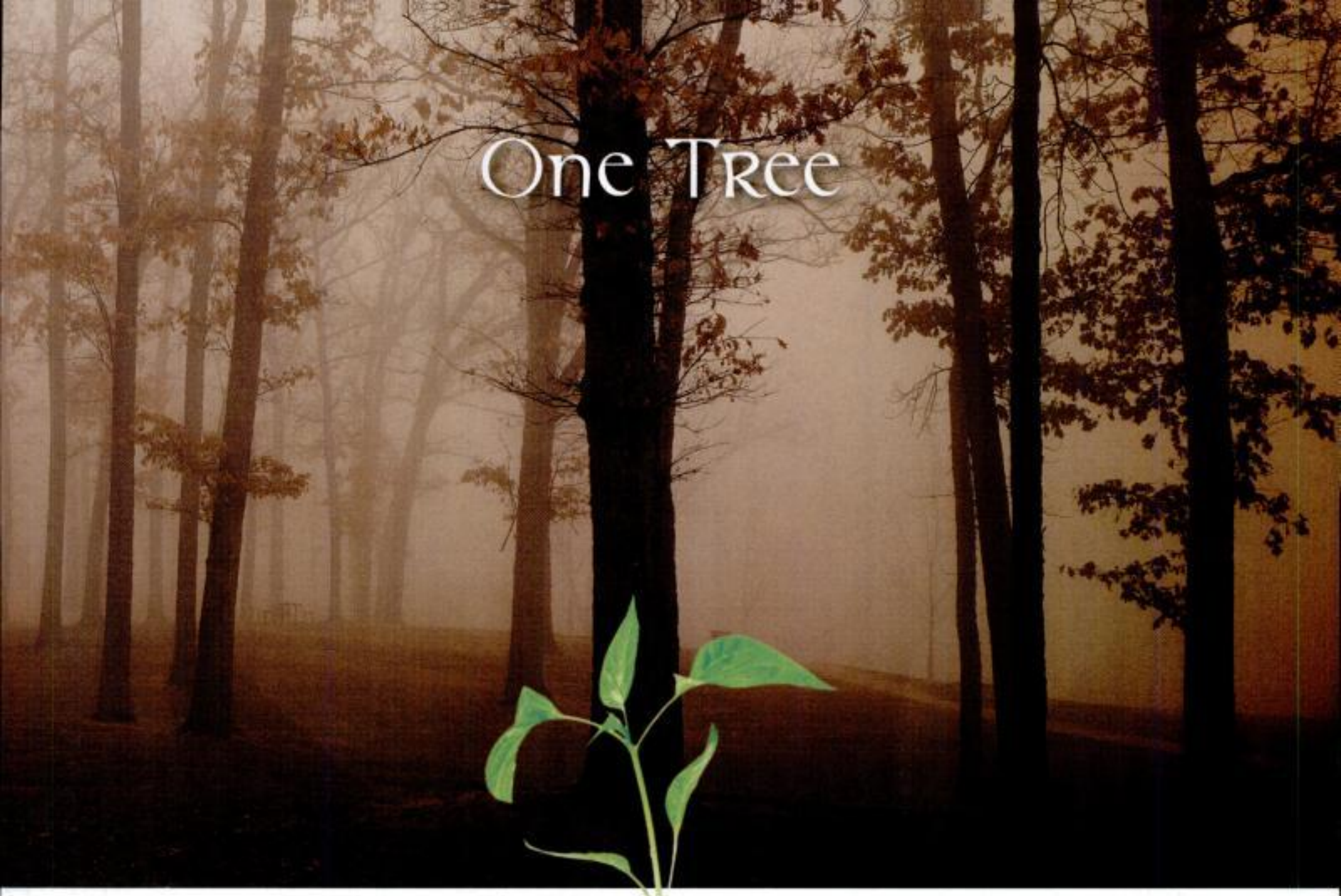
Copyrighted material

One Guitar



Laguna™ Guitars are available in Guitar Center stores and online at GuitarCenter.com, MusiciansFriend.com, Music123.com, and Musician.com

Copyrighted material



Through the power of a song, musicians can move the hearts and minds of the people to conserve the Earth's natural resources for the benefit of all, for all time.

We at Laguna Guitars know that trees are a solution to many of our environmental problems – and that great wood also makes great guitars. It's our belief that the preservation of forests is as vital to our planet as it is to our sound. So Laguna has partnered with www.AmericanForests.org to proudly plant one tree for every Laguna guitar we make.

We invite your thoughts at environment@playlaguna.com. Alternatively, you could always write a song.

Laguna players: Reforesting the earth, one great guitar at a time.

LAGUNA™

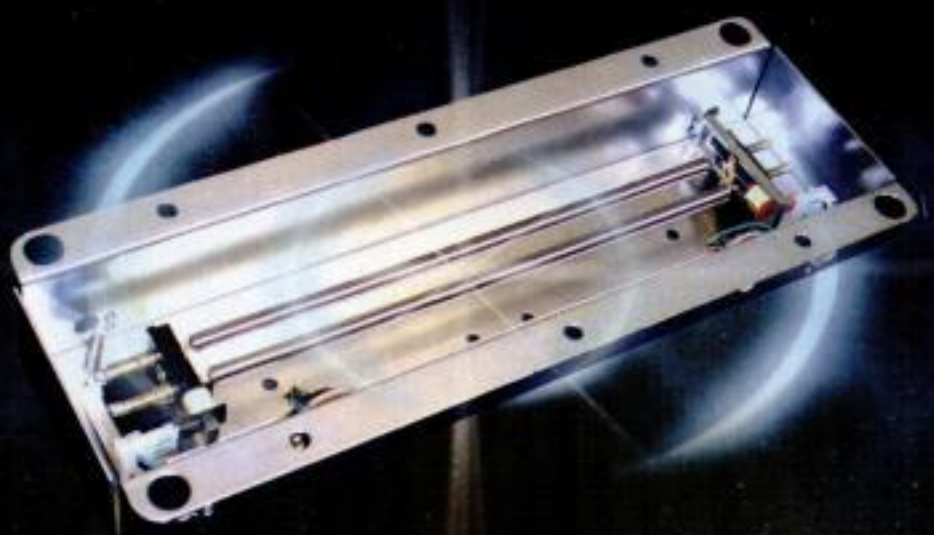
©Laguna™ 2008

Copyrighted material

Congratulations!

TO

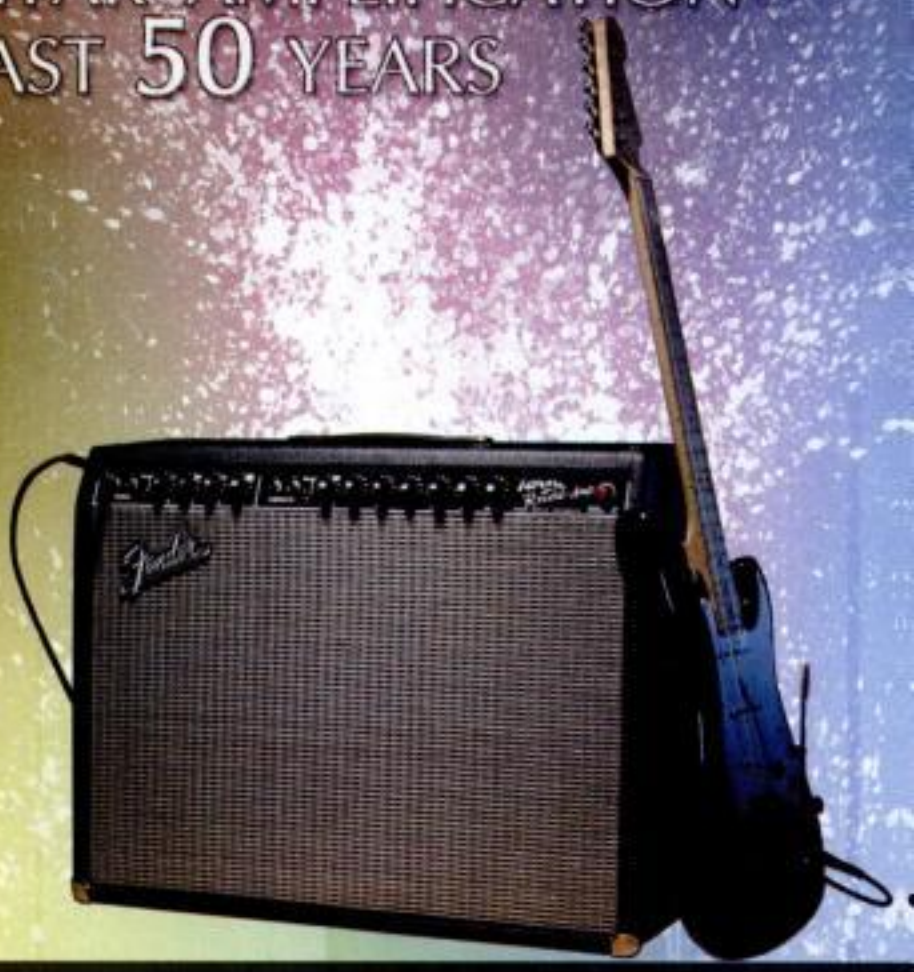
ACCUTRONICS REVERB



ON DEVELOPING, BUILDING, AND PROVIDING
ANALOG SPRING REVERB TANKS THAT HAVE BEEN
- AND CONTINUE TO BE -
THE STANDARD IN THE GUITAR AMPLIFICATION
INDUSTRY FOR THE LAST **50** YEARS

HAPPY BIRTHDAY FROM YOUR PARTNER
IN COMMITMENT TO QUALITY AND TONE

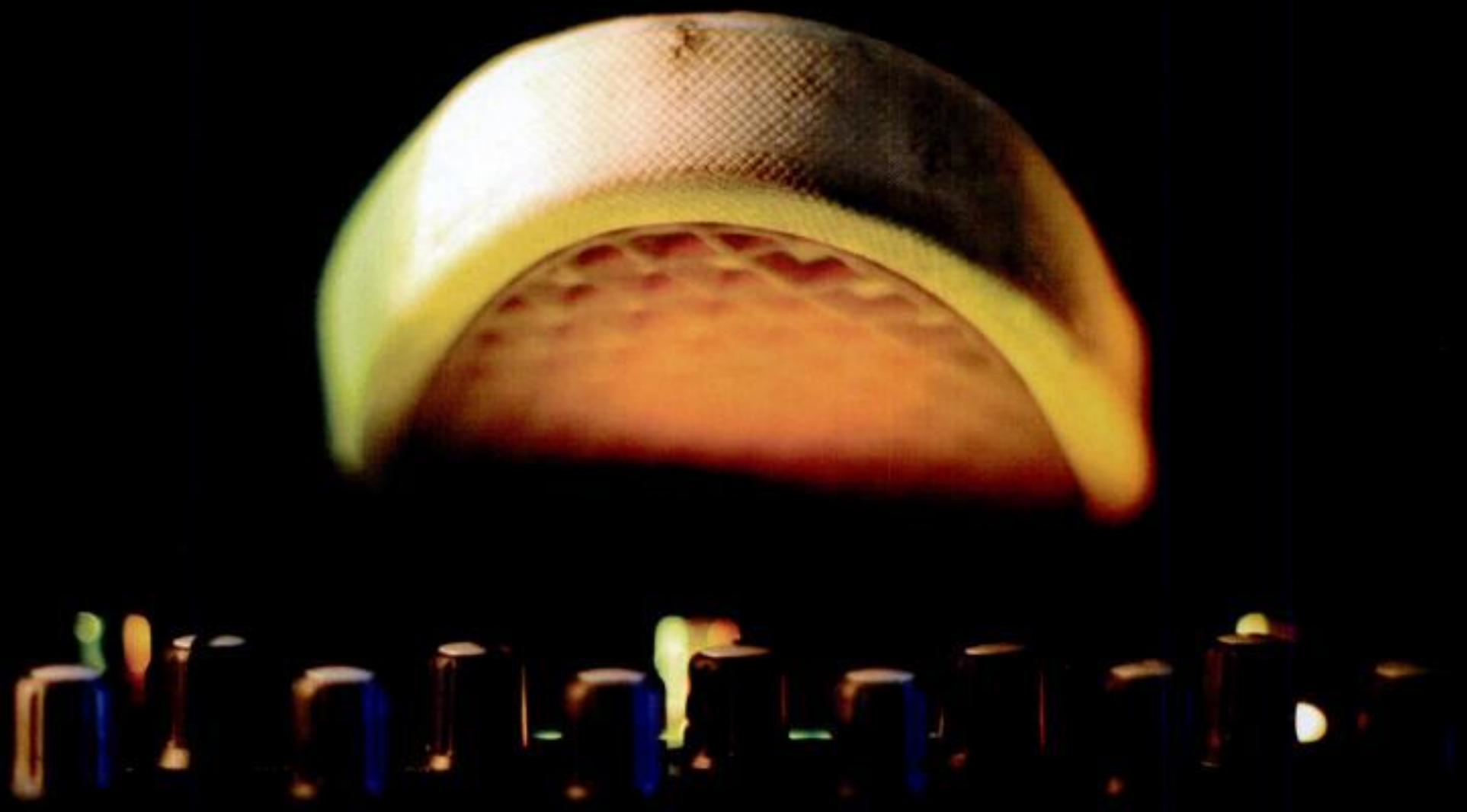
Fender®



www.accutronicsreverb.com

www.fender.com

Copyrighted material



STEP UP

For years, guitar legends Jimmy Page, Frank Zappa, Brian May, Steve Vai, Adrian Belew, Robert Fripp, and John Petrucci have depended on Eventide. Now, the legendary Eventide sound can be yours. TimeFactor features Eventide's 10 best delay effects; ModFactor includes Eventide's 25 best modulation effects. Each effect has been carefully selected from Eventide's vast catalog of 37 years of boundary-smashing effects, used on hit after hit.

Studio quality effects made stompbox simple. What are you waiting for? Check out the new Eventide Stompboxes, ModFactor and TimeFactor, at your local Eventide dealer.





Eventide®
STOMPBOXES
EVENTIDE.COM

Eventide is a registered trademark of Eventide Inc. ©2008 Eventide Inc. One Alsan Way, Little Ferry, NJ 07643 USA

Copyrighted material

StudioDock™



Samson's New USB Monitors.

With StudioDock's USB capability, you'll hear incredibly clear digital audio from your computer. And the onboard iPod dock let's you sync, charge and play your music.

StudioDock. The ultimate in convenience and performance.

Made for iPod

samsontech.com/studiodock

StudioDock makes the perfect holiday gift for every musician on your list.

SAMSON

Copyrighted material

JIMDUNLOP.COM

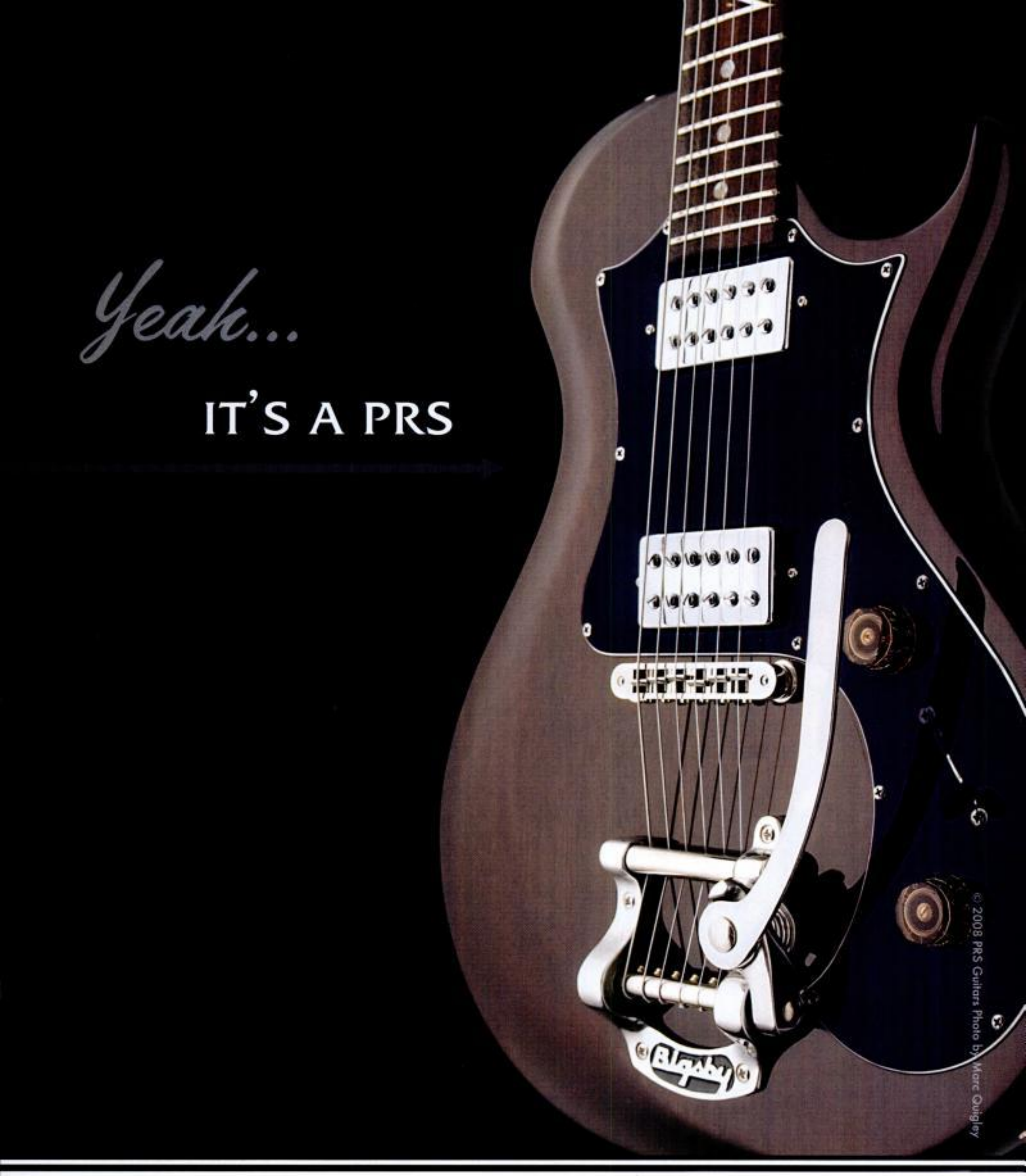


CUSTOM EDDIE

EVH WAH WAH. CUSTOM CIRCUITRY, POTENTIOMETER, AND INDUCTOR. ALL SPEC'D OUT BY EDDIE.

DUNLOP
LIVE TO PLAY LIVE

Copyrighted material



Introducing Starla, retro-cool, but classy.

The tone is clean and crisp but can get rude and raunchy with a little encouragement. Stop by a dealer near you to take a Starla for a spin and to Experience PRS.

Paul Reed Smith®

www.prsguitars.com

Copyrighted material

CONTENTS

VOL. 29/ NO. 13 ✷ HOLIDAY 2008



56
TONY IOMMI

FEATURES

46
JIMMY PAGE
While billions of viewers around the globe watched, Jimmy Page performed at the Beijing Olympics to mark the historic handover to London, host of the 2012 Games.

50
LINDSEY BUCKINGHAM
The Fleetwood Mac guitarist demonstrates how to play the hits "World Turning," "Landslide" and "Big Love," and talks about his latest solo release, *Gift of Screws*.

56
TONY IOMMI
He shaped the course of metal with his fiendish riffs and wicked guitar tones. Forty years after Black Sabbath's birth, Tony Iommi reflects on his riff-tastic career and his legacy as the electric wizard who defined metal for the ages.

72
THE MAKING OF ALICE COOPER'S *BILLION DOLLAR BABIES*
On the 25th anniversary of *Billion Dollar Babies*, Alice Cooper and his former bandmates reveal the story behind the album that made them rock's hottest act and caused their premature flameout.

86
KURT COBAIN
Celebrated as a songwriter and musician, Kurt Cobain was also a gifted artist. In this excerpt from his new book, *Cobain Unseen*, Nirvana biographer Charles R. Cross explores the visual side of Kurt's dark art.

PLUS

92 The story behind Cobain's artwork for Nirvana's *In Utero*.

COVER PHOTOGRAPH:
ROSS HALFIN

GUITAR WORLD (ISSN 1045-6295) is published 13 times a year, monthly plus Holiday issue following December issue, by Future US, Inc., 4000 Shoreline Court, Suite 400, South San Francisco, CA 94080-9998. Periodicals Postage Paid at South San Francisco, CA and at additional mailing offices. Newsstand distribution is handled by Time Warner Retail. Basic subscription price for 12 issues + 12 CD Roms is $34.95. Single copy price $7.99 in U.S. and $9.99 in Canada. POSTMASTER: Send address changes to Guitar World, P.O. Box 5641, Harlan, IA 51593-1141. Submission of manuscripts, illustrations and/or photographs must be accompanied by a stamped, self-addressed envelope. The publisher assumes no responsibility for unsolicited materials. Future US, Inc. also publishes Maximum PC, PC Gamer, Mac|Life, Official Xbox Magazine, Revolver, Nintendo Power, Future Snowboarding, Snowboard Trade News, Pregnancy and PlayStation: The Official Magazine. Entire contents copyright 2008, Future US, Inc.. All rights reserved. Reproduction in whole or in part is prohibited. Printed in the United States. Ride-along Enclosure in the following edition(s): C1, C2, C3, C4, D1, D2. Standard Mail Enclosure: None.

Copyrighted material

CONTENTS

VOL. 29/ NO. 13 ✹ HOLIDAY 2008



31
LAMB OF GOD

DEPARTMENTS

28 SOUNDING BOARD
Letters to the Editor & Defenders of the Faith

31 TUNE-UPS
Lamb of God, Slash, what's new on GW.com and the *GW* online store, *GW* Inquirer with Mötley Crüe's Nikki Sixx, Trapt, Bullet for My Valentine's set list, Dear Guitar Hero with Lita Ford, and more!

Betcha Can't Play This
with Andy Timmons

150 SOUNDCHECK
Line 6 M13 Stompbox Modeler, DigiTech HarmonyMan Intelligent Pitch Shifter, Rocktron Banshee 2 Amplified Talkbox, Coffin Case Bat Fuzz pedal, Visual Sound Angry Fuzz pedal and Boss SL-20 Slicer twin pedal

154 New EQ
What's new and cool in the world of gear

154 Buzz Bin
Korg PB-02 Pitchblack+ chromatic tuner pedal

160 Bass Desires
MXR El Grande bass fuzz pedal

162 Tech Education
The hard truth about stainless-steel frets

165 *Guitar World*'s Guide to Getting Great Live Bass Tone
Is your bass rig's live sound getting you down? *GW* shows you how to get bass-kicking tones on any stage, in any venue.

178 A VULGAR DISPLAY OF POWER
Escape the Fate guitarist Bryan "Monte" Money 's live rig

COLUMNS

96 Shred Alert
with Paul Gilbert

98 The Alchemical Guitarist
with Richard Lloyd

100 Time to Burn
with Michael Angelo Batio

102 Practice What You Preach
with Eric Peterson

104 Left-Hand Path with Ihsahn

106 All That Jazz with Vic Juris

108 Talkin' Blues with Keith Wyatt

110 Gypsy Jazz
with John Jorgenson

TRANSCRIPTIONS

BASS LINES INCLUDED:

114 "Big Love"
by FLEETWOOD MAC

118 "Heart-Shaped Box"
by NIRVANA

122 "Iron Man"
by BLACK SABBATH

132 "School's Out"
by ALICE COOPER

140 "Soothsayer"
by BUCKETHEAD

ACE MCMANAGAN PHOTO

Copyrighted material

Wanna Rock Around the Christmas Tree?

Order it today – We'll ship it today!*



Guitar Gallery

Browse multiple hi-res views of the exact instrument you'll be ordering.

www.sweetwater.com/guitargallery

Climate-controlled Guitar Storage

Guitars are placed in our humidity and temperature-controlled facility. (Nobody plays it before you do.)

55-point Evaluation

Before your guitar ships to you, it must pass our intense 55-point evaluation.

Delivered for the Holidays*

We ship nearly every order on the same day it was placed so you're sure to have what you need in time for the holidays!

*Some restrictions apply. Call for more details.



FREE SHIPPING* NO MINIMUM PURCHASE

*ON MOST ORDERS. CONTACT US FOR MORE INFO.

Sweetwater

Music Instruments & Pro Audio

1-800-222-4700

www.sweetwater.com

We now carry Jackson and Charvel guitars!



Copyrighted material

murder of ravens

RAVEN

amplification



Make them listen™

Check out the complete murder, from 20 to 200 Watts, at a Guitar Center store or buy online at GuitarCenter.com, MusiciansFriend.com or Music123.com

Ravenamps.com/murder

© Raven Amps, 2008
Copyrighted material

SOLID BODY... AND HOWE.

As one of the world's finest guitar virtuosos, Greg Howe is careful about
choosing an instrument that reflects who he is.
Looks like he found the perfect match.

LAGUNA™

ASSEMBLED IN THE U.S.A.

Laguna Guitars, together with American Forests, proudly protects the environment by planting one tree for every guitar we make.
Visit our website for the full story: **playlaguna.com** Check out Laguna Guitars at Guitar Center, Musicians Friend and Music 123.



www.greghowe.com

Copyrighted material

Laguna Guitars 2008

Photo: Neil Zlozower

ORANGE

Jim Root
of
Slipknot

RK100HTC
PPC412C

www.orangeamps.com

Copyrighted material

Q:What is your first reaction to the new Breedlove Atlas Series?
A: I think it's wonderful, super easy to play and it feels great. I can't believe what you're getting in this price range... it's a steal... it's like... almost criminal.

—Ben Lacy *(right)*, Guitar Virtuoso

A: It has a nice bright edge to the sound. And of course the playability is great... I really like the neck, it's a little less work to play. I love the fullness of the sound, really. Yeah...I really, really, like the sound of it.

—Jay Roberts *(left)*, Roberts Music Institute

view these exclusive interviews at breedloveguitars.com



New, Stage J350/EF

The All New Breedlove Atlas Series: in stores December 1, 2008.
Prepare yourself at breedloveguitars.com

Kim Breedlove's 35th Anniversary

© 2008 Breedlove Guitar Company Bend, Oregon USA Toll Free 877-800-4848 + 541-385-8339

Copyrighted material

WIRELESS **REBATE**



$40 REBATE



Artist Elite® 4000 Series True Diversity UHF Wireless Systems

Outstanding clarity and versatility for live performance, regional touring, fixed installations and more.

- 200 selectable UHF channels per band
- IntelliScan™ finds & sets best available frequencies on linked receivers
- True Diversity operation
- High-visibility white-on-blue LCD information display

$30 REBATE



3000 Series True Diversity UHF Wireless Systems

For the wireless user ready to step up to an advanced system.

- 200 selectable UHF channels per band
- True Diversity operation
- Easy-to-read LCD information display

$20 REBATE



2000 Series True Diversity UHF Wireless Systems

Easy setup, clear sound & automatic scanning.

- All 10 channels are compatible — no confusing frequency groups
- True Diversity operation
- Automatic frequency scanning



Visit audio-technica.com for details and rebate form.

For products purchased between October 1, 2008 and December 31, 2008.

audio-technica
always listening



TAD FOUND HIS.

When developing the new Epiphone "Blues Custom 30" guitar amp, the Gibson Labs USA Design Team left nothing to chance. For the right speaker, they turned to Eminence for help. The result was the Lady Luck, a new, custom speaker specially designed to enhance the Blues Custom's unique tonal characteristics and features. Don't take chances with your tone. Get a sure thing from Epiphone and Eminence.

"When it comes to rock 'n' roll, you simply can't argue with a Les Paul and Class A tube powered amp loaded with custom engineered Eminence guitar speakers." – Tad Kubler Of *The Hold Steady*

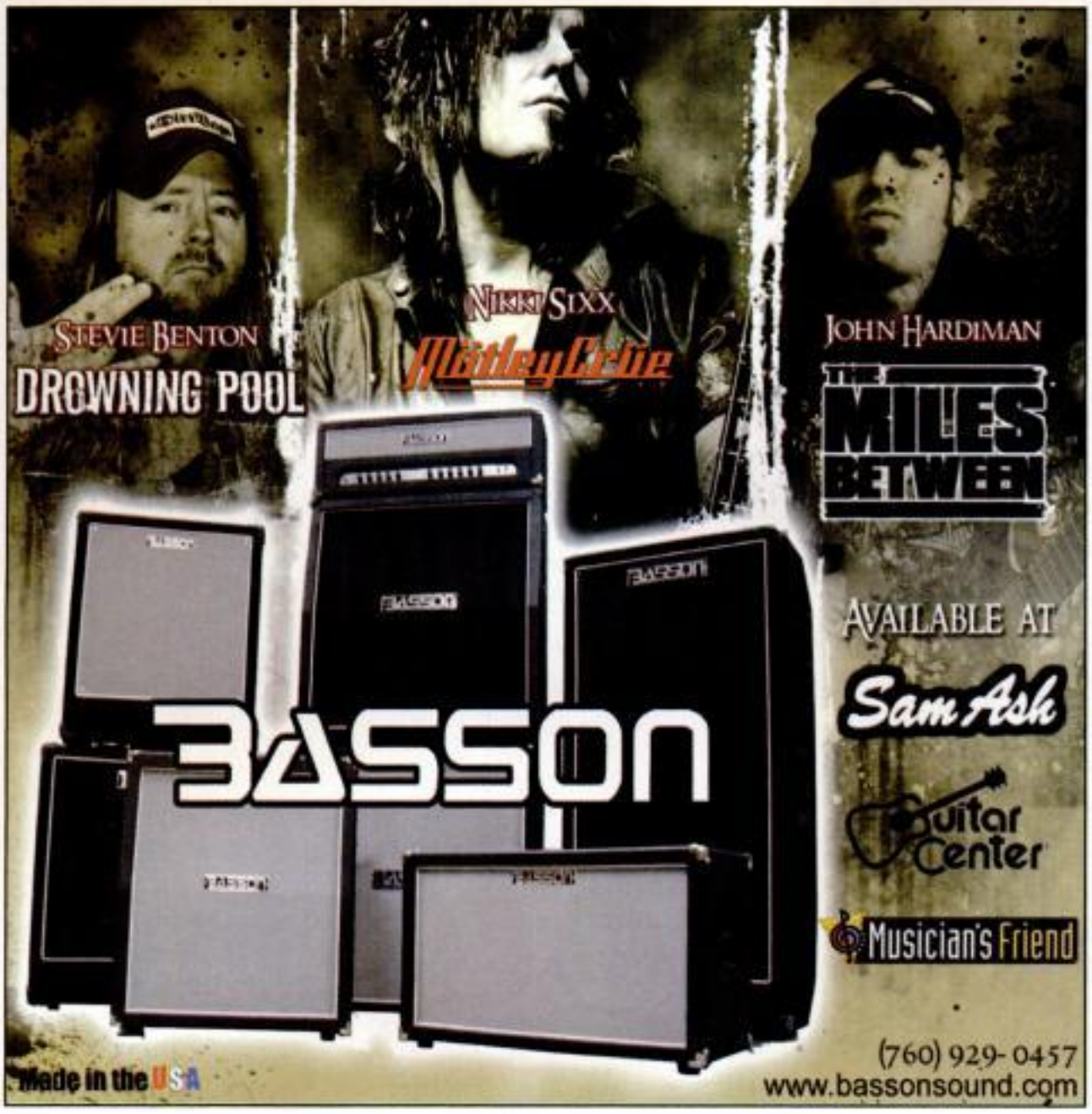
NOW FIND YOURS.

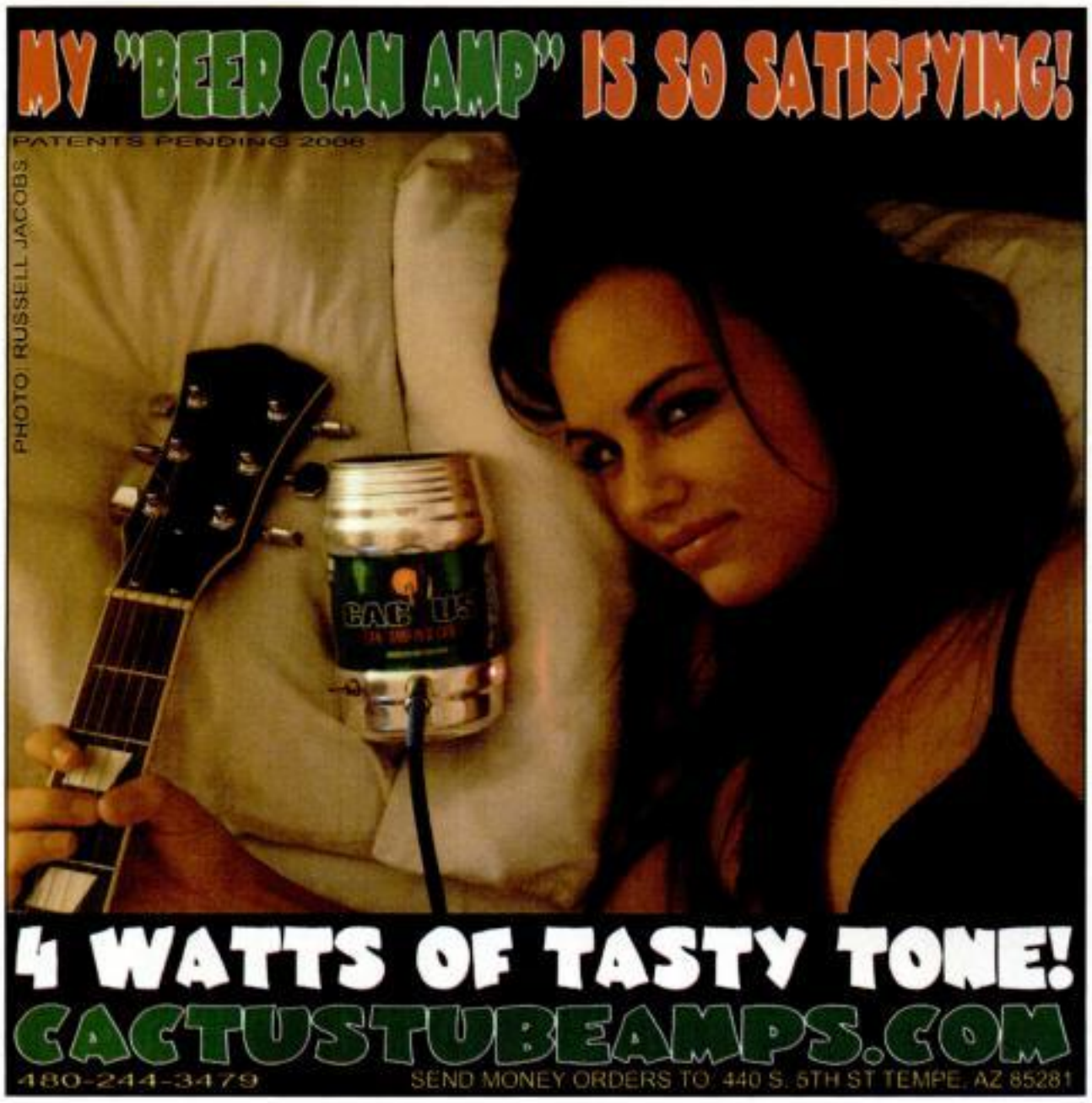
Epiphone.
www.epiphone.com

EMINENCE®
The Art and Science of Sound
www.eminence.com

Gibson
www.gibson.com

Copyrighted material





GUITAR WORLD

EDITORIAL
EDITOR IN CHIEF **Brad Tolinski**
MANAGING EDITOR **Jeff Kitts**
EXECUTIVE EDITOR **Christopher Scapelliti**
SENIOR EDITORS **Brad Angle, Richard Bienstock**
TECH EDITOR **Paul Riario**
ASSOCIATE EDITORS **Andy Aledort, Nick Bowcott, Alan di Perna**
CONTRIBUTING WRITERS **Michael Angelo Batio, Tom Beaujour, Joe Bosso, Matt Bruck, Terry Buddingh, Dan Epstein, Ed Friedland, Paul Gilbert, Chris Gill, Kory Grow, Randy Harward, Philippe Herndon, Ihsahn, John Jorgenson, Vic Juris, Eric Kirkland, Richard Lloyd, Eric Peterson, Ben Shapiro, Jon Wiederhorn, Keith Wyatt**
PRODUCER OF DIGITAL MEDIA **Peter Heatley**
ASSOCIATE VIDEO PRODUCER **Mark Nuñez**
ONLINE EDITOR **Jeff Kitts**
ONLINE CREATIVE DIRECTOR **Ben Shapiro**
GW TABS ONLINE EDITOR **Richard Bienstock**
ONLINE INTERNS **Ryan Bradford, Greg Capra, Tony Grassi, Thomas Monaco, Jay Thompson, Melody Yaghoubi, Henry Yuan**

MUSIC
SENIOR MUSIC EDITOR **Jimmy Brown**
MUSIC EDITOR **Matt Scharfglass**
MUSIC ENGRAVERS **Staccato Media Group, Inc., MusiComp, Inc.**
MUSIC CLEARANCE AND COPYRIGHTS **Richard Bienstock**

ART
ART DIRECTOR **Alexis Cook**
ASSISTANT ART DIRECTOR **Josh Labouve**
PHOTO EDITOR **Jimmy Hubbard**
DIGITAL IMAGING SPECIALIST **Justin Phillips**

EDITORIAL AND ADVERTISING OFFICES
149 5th Ave., 9th Floor, New York, NY 10010
(212) 768-2966; FAX: (212) 944-9279
EMAIL **soundingboard@guitarworld.com**
WEB PAGE **guitarworld.com**
SUBSCRIPTION INQUIRIES AND CHANGE OF ADDRESS **(800) 456-6441**

BUSINESS
PUBLISHING DIRECTOR **Anthony Danzi**
adanzi@futureus.com
PUBLISHER **Greg Di Benedetto**
greg@guitarworld.com
AD DIRECTOR **Robert Dye**
646-723-5431, robert@guitarworld.com
ADVERTISING SALES **Jason Perl**
646-723-5419, jperl@futureus.com
ADVERTISING SALES **Scott Sciacca**
646-723-5478, sciacca@futureus.com
ADVERTISING SALES **Jeff Tyson**
646-723-5421, jtyson@futureus.com
AD COORDINATOR **Anna Blumenthal**
646-723-5404, anna@guitarworld.com
MARKETING MANAGER **Chris Campana**
646-723-5416, ccampana@futureus.com

PRODUCTION
PRODUCTION DIRECTOR **Richie Lesovoy**
PRODUCTION COORDINATOR **Nicole Schilling**
PRINT ORDER COORDINATOR **Linh Chau-Ward**

CONSUMER MARKETING
DIRECTOR CONSUMER MARKETING **Rich McCarthy**
GROUP CIRCULATION DIRECTOR **Peter Kelly**
CIRCULATION DIRECTOR **Crystal Hudson**
NEWSSTAND DIRECTOR **Bill Shewey**
CONSUMER MARKETING OPERATIONS DIRECTOR **Lisa Radler**
RENEWAL & BILLING MANAGER **Mike Hill**
BUSINESS MANAGER **Elliot Kiper**
SR. ONLINE CONSUMER MARKETING MANAGER **Jennifer Trinkner**
CUSTOMER SERVICE MANAGER **Mike Manrique**

FUTURE US, INC.
4000 Shoreline Court, Suite 400, South San Francisco, CA 94080
www.futureus.com

PRESIDENT **Jonathan Simpson-Bint**
VP/CFO **John Sutton**
SR. VP/PUBLISHING DIRECTOR **Simon Whitcombe**
VP/PUBLISHING DIRECTOR **Stacey Levy**
VP INTERNET DEVELOPMENT **Tyson Daugherty**
EDITORIAL DIRECTOR GAMES GROUP **Stephen Pierce**
EDITORIAL DIRECTOR TECH **Jon Phillips**
GENERAL COUNSEL **Charlotte Falla**
HUMAN RESOURCES DIRECTOR **Nancy Durlester**

Future US, Inc. is part of Future plc.
Future US, Inc. produces carefully targeted special-interest magazines for people who share a passion. We aim to satisfy that passion by creating titles that offer value for money, reliable information and smart buying advice, and which are a pleasure to read. Over 100 international editions of our magazines are also published in 30 other countries across the world.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).
ISSN 1045-6295

NON-EXECUTIVE CHAIRMAN **Roger Parry**
CHIEF EXECUTIVE **Stevie Spring**
GROUP FINANCE DIRECTOR **John Bowman**
Tel +44 1225 442244
www.futureplc.com

REPRINTS For reprints, contact Reprint Management Services, 717.399.1900 ext. 100

SUBSCRIPTION QUERIES Please email gwocustserv@cdsfulfillment.com or call customer service toll-free at 800-456-6441

Copyrighted material

INNOVATION. AMPLIFI

VYPYR®

IN STORES NOW

PEAVEY®

HE NEW ERA IN MODELING AMPS BEGINS NOW

WWW.PEAVEY.COM/PRODUCT

Copyrighted material

Randy Rhoads
Photo: Jay Brashury

John Campbell
Lamb of God
Photo: Scott Uchida

Mark Morton
Lamb of God
Photo: Scott Uchida

Phil Demmel
Machine Head
Photo: Ash Newell

Jackson®
THE BLOODLINE

Copyrighted material

SONNY of
P.O.D.

"When Angels & Serpents Dance"
Available Now!



CARVIN

CS6M California Single

carvin.com • direct sales • 800-854-2235 • 12 months zero interest with the Carvin card

Carvin CUSTOM SHOP made in usa

MADE IN USA

Copyrighted material

Line 6 Spider III 75

The Spider™ III 75 covers all of your bases, from the bedroom to the practice room to the stage.

Line 6 Spider III 75: Power, Glory and Versatility

It's hard to believe that it has been well over a decade since Line 6 took the world by storm with the world's first digital modeling amplifier, the AxSys 212. And that was just the beginning, as the Southern California company changed the game again a few years later with the introduction of the POD® product line. Before you knew it, Line 6 amps were gracing stadium stages, and POD was all over hit records. The Spider III line of amps continues the company's commitment to excellence, with nine amps that range from the tiny Micro Spider to the fire-breathing HD150 head. (See below for a complete list of Spider III products.) The Spider III 75 featured here, with its high power rating and single 12" Celestion® speaker, perfectly illustrates the versatility of the line as it sports a cornucopia of quality sounds that are equally essential at home in quiet practice situations, or the loud, feral roar of the live stage.

The Spider III 75 offers 12 amp models, seven effect models, and a POD-style output for direct recording. Among the amp's 400-plus presets, there are over 200 handcrafted patches created by a roster of amazing players, including twang legend Albert Lee, Slipknot's Mick Thomson, studio legend Tim Pierce, and Maroon 5's James Valentine among a slew of others, allowing you the ability to delve into the pro's sonic recipes. Not only that, you get over 150 "Top Song" presets, from classic tracks such as "Brown Sugar," "Cinnamon Girl," and "Hey Joe," to more modern tunes such as "Enter Sandman," "Bark at the Moon," and "Stinkfist."



Even for an amplifier absolutely packed with features, the Spider III 75 is a no-brainer to dial in. Whether you're using humbucking or single-coil pickups, the Clean amp models sparkle and chime with a resounding top-end slice, while the Twang models offer a more burnished, vintage flare, aping the classic amps of the '60s. The Blues models yield singing, midrange-rich lead tones and ultra-cool rhythm sounds by combining classic amp models into a formidable and original sounding blues machine with a compelling sonic twist. The Crunch, Metal, and Insane settings are equally impressive, delivering the goods from subtle grind to over-the-top heavy mayhem at potent, gig-able volumes.

And when you combine that vast pallet of amp tones with the Spider III 75's effects lineup, you're struttin' with some serious barbeque. They include Line 6's famous Tape Delay and Sweep Echo settings (famous for their ultra-realistic haze and warmth) as well as some lovely Phase effects, chewy Chorus/Flange settings, and vibey Reverb and Tremolo settings. The endless combinations of effects allow you to roam the range between subtle sonic washes or whacked-out, spitty warbles. Take the time to get creative, and you'll surprise yourself for sure. Whether your mission is to hit the stage, record tracks, or simply practice in your bedroom, the Spider III 75 is more than ready, and reporting for duty, sir.

Line 6 Spider III 75

PRICE: $299.99
MANUFACTURER: Line 6 (line6.com)
OUTPUT: 75 watts
SPEAKERS: Custom 12" Celestion
PRESETS: 350+ Artist-Created & Song-Based Presets
AMP MODELS: 12 original Line 6 amp models
EFFECTS: 7 Smart Control Effects

SPIDER III FAMILY:



Spider III 15 | Micro Spider | Spider III 30 | Spider III 75 | Spider III 120 | Spider Jam | Spider III 150 | Spider III HD75 & 412 Cab | Spider III HD150 & 412 Cab

Copyrighted material



psychosocial behAvioR

Mick Thomson just keeps tightening the noose. His demented guitar work and onstage savagery simply isn't for the squeamish. Nor is his Ibanez signature guitar. The MTM1 is the perfect choice for providing the soundtrack to your personal "Pyschosocial" behavior.

MTM1 Signature Guitars

- 5pc Wizard thru-neck and mahogany body pump out full, fat tone with endless sustain.
- Factory-equipped with heavy strings tuned to C# tuning with a dropped B (low to high) B-F#-B-E-G#-C#.
- High-gain Seymour Duncan® active Blackouts neck and bridge pickups.
- Edge FX bridge offers double-locking stability with fixed bridge simplicity.
- Include Blood Red signature case.

Ibanez®
ibanez.com

Slipknot's New Release
ALL HOPE IS GONE
www.slipknot1.com
www.outsidethenine.com

Copyrighted material

HEAVIER THAN HELL

I STILL REMEMBER the first time I heard the sound of Tony Iommi's guitar, back in the early Seventies. It was a beautiful summer day, and I was walking down my street past a friend's house. Out of his older brother's open bedroom window came the rude blast of an air-raid siren, followed by the detonation of the biggest guitar sound I'd ever heard. I froze. The music that followed was scary as hell, made more chilling by its contrast to the blue sky and perfectly manicured suburban lawns around me.



I was already playing guitar at the time and well aware of Eric Clapton and Jimi Hendrix, but this was a whole other kettle of fish. The sound was bigger, badder and way more menacing. Even though I was a little afraid of my friend's brother—he was several years older, wore purple bellbottoms, had long hair and often looked (and probably was) stoned—I went up to the house and knocked on the door. I had to know what he was spinning.

"Oh, hey, man," he mumbled. "That song? It's 'War Pigs' by Black Sabbath."

Today, when even the dinkiest five-watt amp has a "heavy metal" switch, it's hard to explain just how radical the guitar sound on "War Pigs" was back in the early Seventies. Iommi's perfect combination of distortion and crunch became the ideal for thousands upon thousands of aspiring guitarists. And while few have ever duplicated the sound of his Gibson SG, Iommi's many imitators went on to form their own bands, giving birth to this thing we call metal.

Other guitarists may be faster or have more technique, but it could be argued that none are more influential than Mr. Iommi. Variations on his dark, majestic power chords can be heard on countless metal albums, at wrestling matches, on video games, in action movies and even on the sappiest power ballads and fiercest punk rock anthems.

Trends in music come and go, but heavy metal springs eternal, and Tony Iommi is its Ground Zero. As he explains: "I suppose I was the first to come up with that style. The things I went through in the early days to try and convince everybody! It was always, You can't do this, you can't do that, that's not right. But I just took no notice. So heavy metal obviously didn't exist before that or I wouldn't have had those problems. Everybody says I was the first, and I suppose I think that, too."

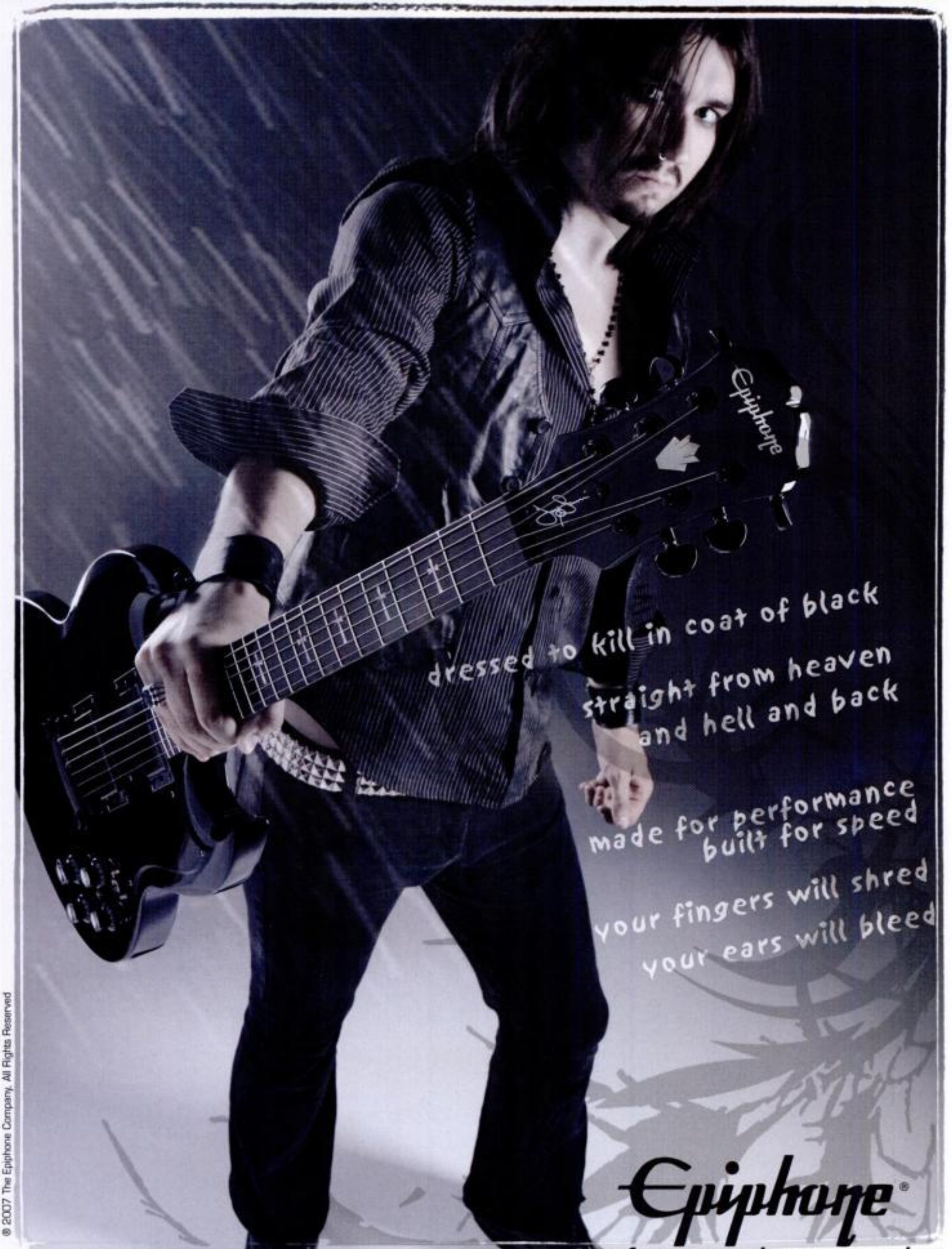
We invite you read Chris Gill's interview with this great guitar pioneer. And when you're finished, go ahead and play a power chord in Tony's honor.

—BRAD TOLINSKI
Editor-in-Chief

JUSTIN BORUCKI



Copyrighted material



Tony Iommi Signature G-400 Guitar • 24-fret Slim-Taper Neck
Gibson USA Iommi Pickups • Lifetime Warranty

Call 1.800.444.2766 or visit us at www.epiphone.com

® 2007 The Epiphone Company. All Rights Reserved

Copyrighted material

SOUNDING BOARD

SEND LETTERS TO: THE SOUNDING BOARD, GUITAR WORLD, 149 FIFTH AVENUE, 9TH FLOOR, NEW YORK, NY 10010, OR EMAIL US AT SOUNDINGBOARD@GUITARWORLD.COM.

RAY OF HOPE



I live in Mexico and recently paid for an international subscription to *Guitar World*. I thought I was wasting my money and that I would never receive an issue, but imagine my surprise when I received the October issue with Slipknot on the cover! It was like my favorite group welcoming me as a subscriber. The interview with Mick Thomson and Jim Root was great, though I was sad to read that Jim is not that comfortable with the new album, *All Hope Is Gone*. Hopefully the tour will make up for it, because we need the power of nine! Thanks from a new international fan.

—Antonio

CRY FOWL

I have been a longtime *Guitar World* subscriber (every issue since January 1996), and have been quiet thus far. But I cannot believe Sammy Hagar's comment in the October issue that his new band with Joe Satriani and Michael Anthony "could rival Zeppelin." Led Zeppelin did not set out to be the greatest band—they just were. Chickenfoot's music could be okay, but I think the Red Rocker should just shut up, whether he is singing or speaking.

—Brent

AND THE WINNERS ARE...

I've been entering guitar magazine contests for 15 years and am so stoked that I finally won something! The StompIO USB controller is everything I had hoped it would be, and more. In fact, I was only a week away from buying one when I found out that I was the winner. Thank you, *Guitar World*, for such a great giveaway!

—Dave VanDegrift



I recently won the Paul Reed Smith SE Singlecut guitar signed by Saving Abel on guitarworld.com! All I can say is, wow—unbelievable! Thank you, *Guitar World*!

—Mike Skotarczak

"LED ZEPPELIN DID NOT SET OUT TO BE THE GREATEST BAND—THEY JUST WERE."

SHREDDED FEAT

For years now I have dreamed about making a documentary film about my boyhood idols entitled *Speedfreaks: The Rise and Fall of the Neoclassical Speedmetal Fusion Movement*. Imagine my surprise and delight in seeing the story on Mike Varney and Shrapnel Records in the November issue! How could the story of shred be told any better than by the man himself? If I ever realize my dream, I couldn't ask for better source material. And to Mike: thanks so much for spotlighting so much amazing talent over the years. You showed the world that it's cool to actually know how to play your instrument!

—Robin Matlib

STORY TIME

I've noticed that *Guitar World* covers Jason Becker from time to time,



and I think I speak for many when I say thank you for keeping his legacy alive. What he continues to accomplish despite his affliction is truly amazing. I bought his 1969 Marshall "Plexi" about a year and a half ago, so I figured I'd send you this photo of Jason and me. Actually, I think it's time *GW* did a new story on Jason. After all, he is still relevant.

—Kevin Kinkelaar

RECENT READER TRANSCRIPTION REQUESTS

TRANSCRIBED! See page 140

UFO "Too Hot to Handle"
TRIVIUM "Like Light to the Flies"
BLACK FLAG "Six Pack"
BUCKETHEAD "Soothsayer"
SLADE "Run Runaway"

Go to the Transcription Requests section of the *Guitar World* Forums (guitarworld.com/forums) to request a song you'd like to see transcribed in *Guitar World*!

SOUTHERN COMFORT

I just wanted to say thanks for the great southern rock issue of *Guitar Legends* that came out recently. The interview with Zakk Wylde and Lynyrd Skynyrd was a riot, the 1971 interview with Duane Allman was a great peek into his mindset at the time, and the lesson on "Green Grass and High Tides" told me everything I needed to know to play the Outlaws' classic. As a longtime fan of southern rock, I couldn't have asked for a better issue.

—Steve Poss

DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



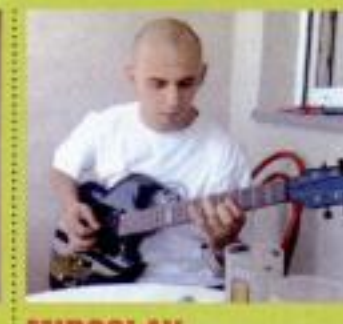
NICK COURIER

AGE 14
HOMETOWN Charlevoix, MI
GUITARS Gibson Les Paul Jr., Dean EVO XM, Rogue acoustic, Squier Masters Series M-80
SONGS I'VE BEEN PLAYING Metallica's "Seek and Destroy," "Master of Puppets," "Ride the Lightning" and "Of Wolf and Man"
GEAR I MOST WANT Randall MTS Kirk Hammett Signature Series full stack and amp



ANDREW VAZQUEZ

AGE 19
HOMETOWN Guaynabo, Puerto Rico
GUITARS ESP LTD FX-400, modified Epiphone Les Paul, Yamaha Pacifica, handmade Spanish Esteve Acoustic
SONGS I'VE BEEN PLAYING Pantera's "Walk," "Asturias" by Isaac Albeniz, and originals from my band Who Lies Within
GEAR I MOST WANT Home recording equipment and a wah pedal



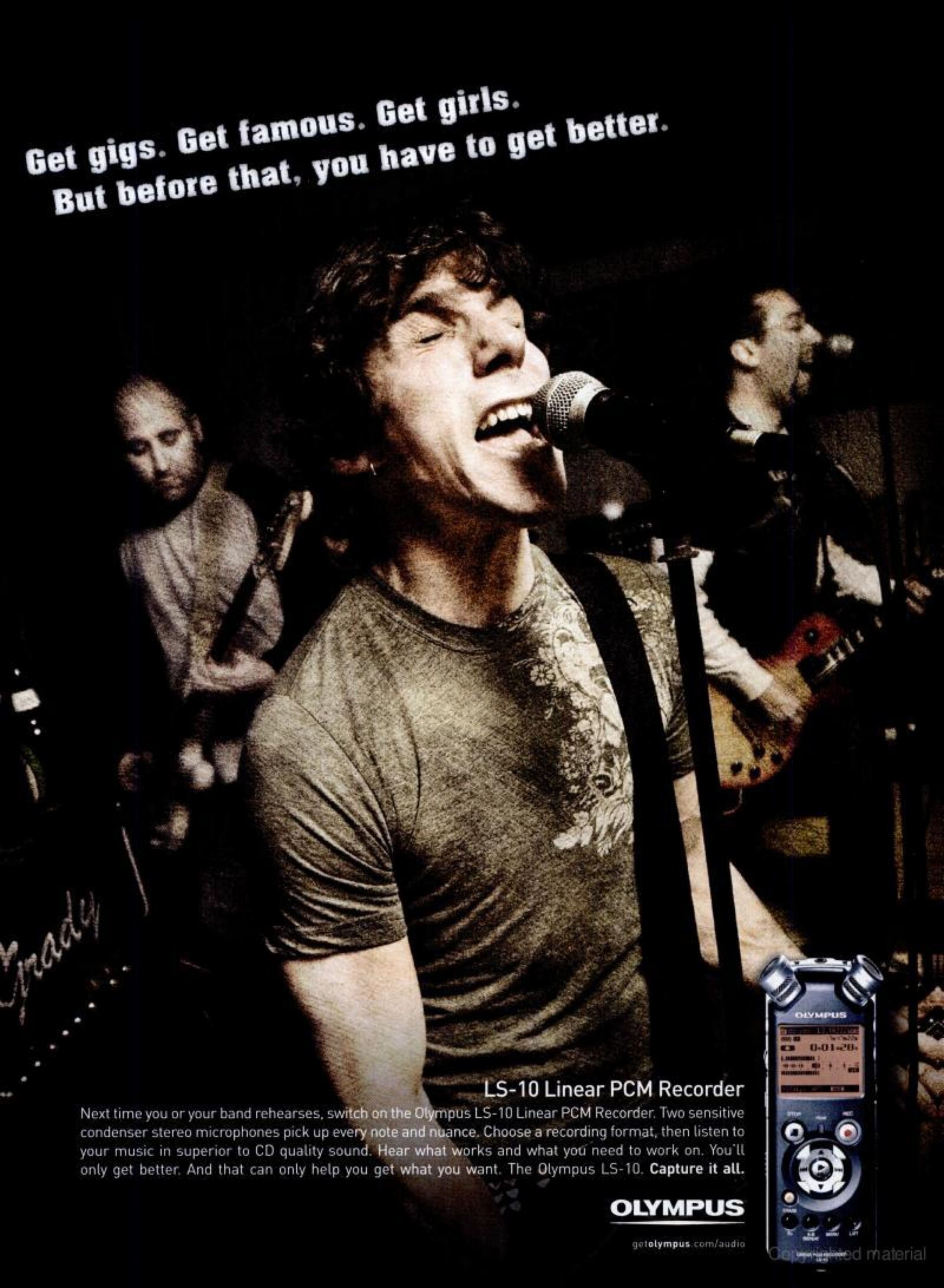
MIROSLAV KODZOMAN

AGE 24
HOMETOWN Slavonski Brod, Croatia
GUITARS Ibanez 370DX Custom, ESP LTD Viper-50
SONG I'VE BEEN PLAYING Metallica's "Harvester of Sorrow"
GEAR I MOST WANT Carvin VL 212 Legacy

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaith@guitarworld.com. And pray!

Copyrighted material

Get gigs. Get famous. Get girls.
But before that, you have to get better.



LS-10 Linear PCM Recorder

Next time you or your band rehearses, switch on the Olympus LS-10 Linear PCM Recorder. Two sensitive condenser stereo microphones pick up every note and nuance. Choose a recording format, then listen to your music in superior to CD quality sound. Hear what works and what you need to work on. You'll only get better. And that can only help you get what you want. The Olympus LS-10. **Capture it all.**

OLYMPUS

get**olympus**.com/audio

Copyrighted material

If You Can't Hear the Difference, You Probably Don't Need One.

"BEST I have ever used... Their signal is absolutely the bomb."

Johnny Hiland

ANALYSIS PLUS AMP

Proven Improvement —
Find out why the planet's top musicians and audiophiles all over the world make Analysis Plus cables part of their system, visit www.analysis-plus.com

ANALYSIS PLUS

Copyrighted material

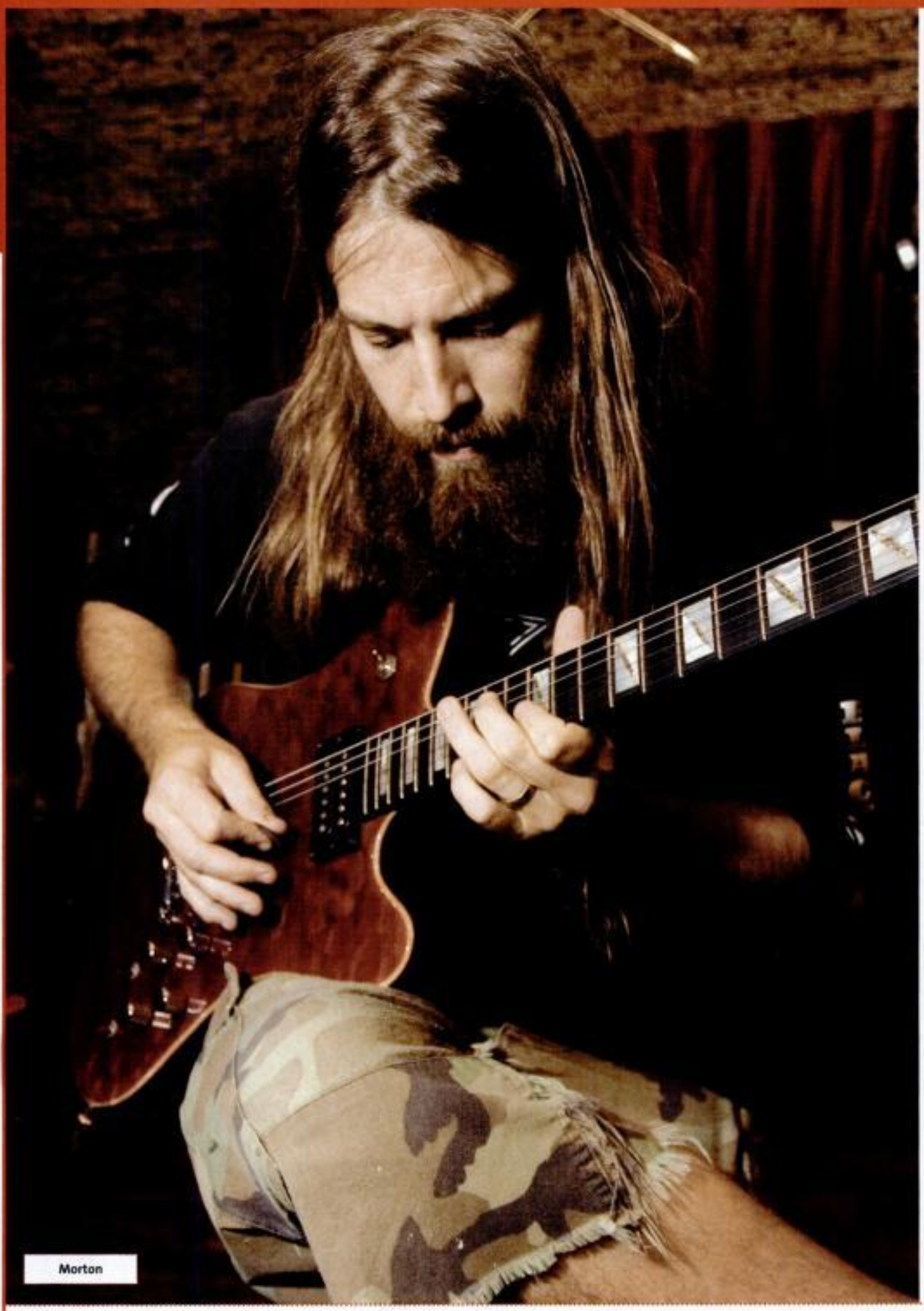
TUNE-UPS

INSIDE BETCHA CAN'T PLAY THIS! 32 GUITARWORLD.COM 32 DEAR GUITAR HERO 42 SETLIST 44 & MUCH MORE!!!

LAMB OF GOD

YEAR OF THE THRASH

[*By* RICHARD BIENSTOCK *Photo by* ACE McMANAGAN PHOTO]



Morton

IN THE FINAL months of 2008, the talk of the heavy metal world has been the return of Metallica. But from the looks of it, 2009 will belong to Lamb of God. The Richmond, Virginia–based neo-thrash masters are currently in the studio laying down tracks for their fifth studio album, scheduled for release on Epic in February. The follow-up to 2006's Grammy-nominated *Sacrament*, the as-yet-untitled album is hotly anticipated, and not only by the band's fans.

"We're champing at the bit to record the new stuff," says guitarist Mark Morton. "It's exciting to put the mics up in front of the cabinets, get some nice guitar tones and lay it all down. We can't wait."

Lamb of God—which also includes guitarist Willie Adler, singer Randy Blythe, bassist John Campbell and drummer Chris Adler—have been tracking the disc with producer Josh Wilbur (Limp Bizkit, Steve Earle) at various studios in New York City, Virginia Beach, New Hampshire and their hometown of Richmond. And while Morton says it's too early in the process to reveal album or song titles, he's more than happy to discuss the overall sound of the new material.

"Sonically, we go to a lot of interesting places on this record," he says. "But the word that keeps coming to my mind is 'thrash.' There are a lot of thrash-inspired riffs in these songs. And while that's always been a big part of our sound, so has the modern stuff. But this time there's a real big Bay Area thrash influence that's pretty undeniable to me, and that's cool, because that music was the catalyst for me ever wanting to play heavy metal guitar in the first place."

That said, it stands to reason that Morton is particularly excited for Lamb of God's upcoming tour with the biggest of the Bay Area thrashers. After finishing up in the studio, the band will spend the month of December supporting Metallica on a portion of their U.S. jaunt.

"We've performed shows with nearly every band that influenced us," Morton says. "Metallica is one of the few we haven't played with. This is some dream-come-true kinda shit." ❐

Copyrighted material

RIGHT NOW ON GUITARWORLD.COM!

» WIN A HIWATT SIGNATURE CUSTOM 50 COMBO AMP!



GuitarWorld.com has become one of the most reputable and popular web sites when it comes to giving away some of the best guitars, amps and effects on the market today—and this contest is no exception. Enter for your chance to win a Hiwatt Signature Custom 50 Combo amp, which is constructed exactly like the original "Bulldog" combo and features two specially designed 12-inch Fane speakers. In addition, the winner will receive a copy of David Gilmour's recent live CD, *Live in Gdansk*.

» *GUITAR WORLD* STAFF PICKS: FAVORITE SOLOS

Wonder what editor-in-chief Brad Tolinski ranks as his favorite guitar solo of all time? Would it blow your mind to learn that a Cry of Love song made it into tech editor Paul Riario's favorite solos? For answers to these burning questions, pay a visit to guitarworld.com and see what members of the *Guitar World* staff pick as their favorite leads of all time. And feel free to share your number-one pick with the guitarworld.com community!

» READER ART CONTEST



In 2004, we asked you to design your own guitar, and after receiving thousands of entries, the "Splat-O-Caster" by Jimmy Stout was ultimately chosen as the winner. Now we're asking the guitar community to once again put pen (or pencil, paintbrush, charcoal, crayon... whatever you want) to paper for our first ever Reader Art Contest! This time we're looking for drawings of any recognized guitar hero, such as Hendrix, Rhoads, Dimebag, Frehley, Hammett, Blackmore, Buckethead, Alexi Laiho...you get the idea. The winning entry will be featured in an upcoming issue of *Guitar World*, and all submissions will be included in a special guitarworld.com online gallery. Email your artwork to soundingboard@guitarworld.com, or mail it to us at *Guitar World* Reader Art Contest, 149 5th Ave, 9th Floor, New York, NY 10010. Good luck!

Go to GuitarWorld.com to enter to win one of two Trivium signature guitars from Dean!



ON NEWSSTANDS NOW!

GUITAR DVD

Guitar Heroes! The Very Best of Guitar World Video Lessons

The latest in our Guitar DVD series is *Guitar Heroes! The Very Best of Guitar World Video Lessons*. Throughout the 90-minute DVD, superstar players like Steve Vai, Yngwie Malmsteen, Zakk Wylde, John Frusciante, Billy Gibbons, Slash and others teach you many techniques—including soloing, pinch harmonics, whammy trills, playing in odd meters and more—that are guaranteed to improve your playing. DVD package is available on newsstands now and includes a full-sized book with tablature.



ON DISC

BETCHA CAN'T PLAY THIS!

ANDY TIMMONS

To hear more of Andy's playing, visit ANDYTIMMONS.COM!

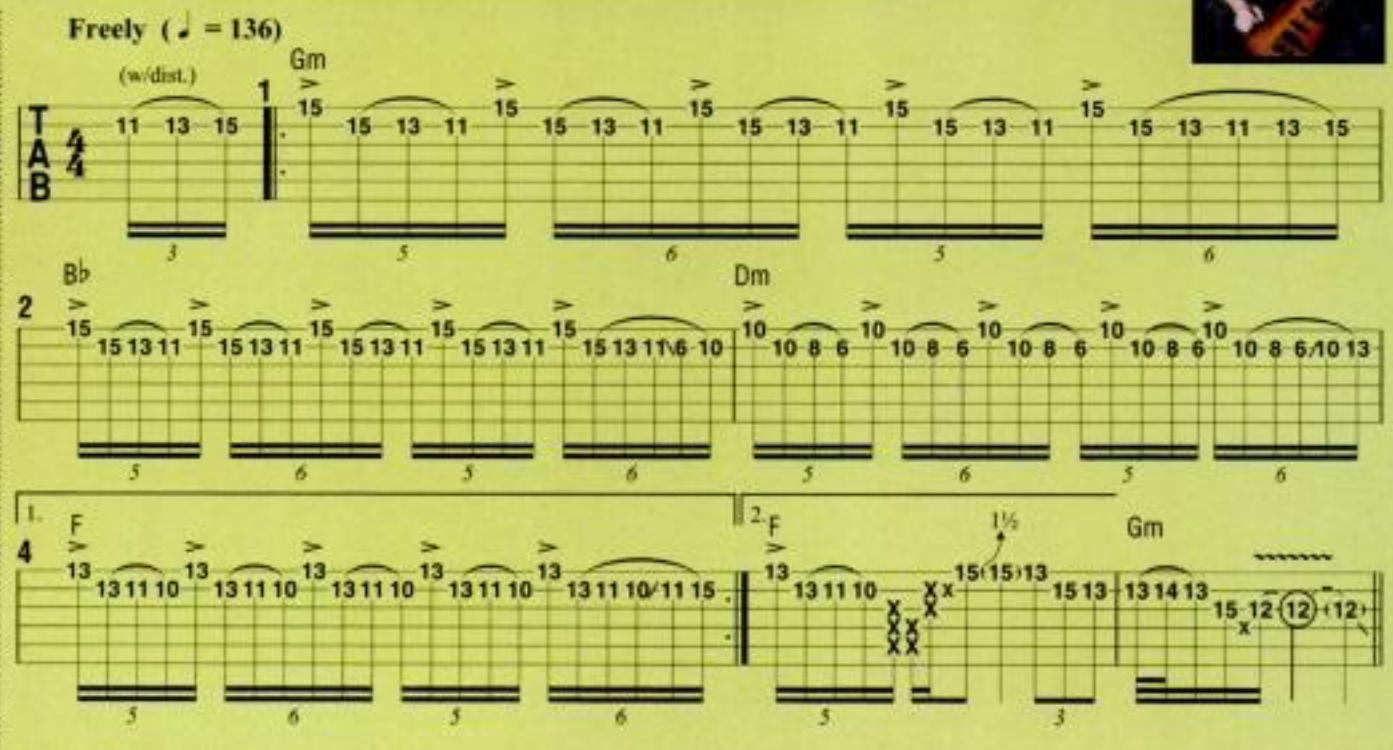


"HERE'S A COOL LICK that I actually bet you *can* play because it's easier to perform than it sounds. It's played over a repeating Gm B♭ Dm F chord progression, one chord per bar, and sounds like you're tapping, but you're not, which is part of its appeal. Notice how the notes in each measure outline the backing chord.

"The whole line is based around a movable shape in which the pinkie briefly barres across the top two strings and pulls off to the middle and index fingers on the B string. I'm mostly using double hammer-ons and pull-offs on the B string with the first two fingers and pinkie, and picking only when I have to. The shape shifts positions a couple of times, by way of legato finger slides near the ends of bars 2, 3 and 4, and contracts a little bit on the F chord in bar 4 to accommodate the smaller gap between the two lowest notes. Try to make the shifts/slides as seamless as possible. To attain an even volume note to note, be sure to hammer firmly, and when pulling off, pull the string slightly in toward the palm as the finger releases it.

"For the main part of the lick, which is everything up to beat two of bar 5, I use an upstroke for each picked note on the high E string and a downstroke for each picked B-string note. This keeps all the strokes 'inside' the two strings, which you'll find is much easier and more efficient than 'outside' picking, which would be the opposite.

"I end the phrase with a high, one-and-one-half-step bend on the high E string followed by a bluesy G minor lick capped off with some hearty finger vibrato. When performing this kind of 'over-bend,' I'll use my ring finger to push the string, aided by the middle finger, and sometimes the index finger too, and often like to catch the B and G strings under the tip of the ring finger so that they 'go along for the ride' to create a screaming, dissonant howl. This is a technique pioneered by Albert King and popularized by Stevie Ray Vaughan, Larry Carlton and Steve Lukather."

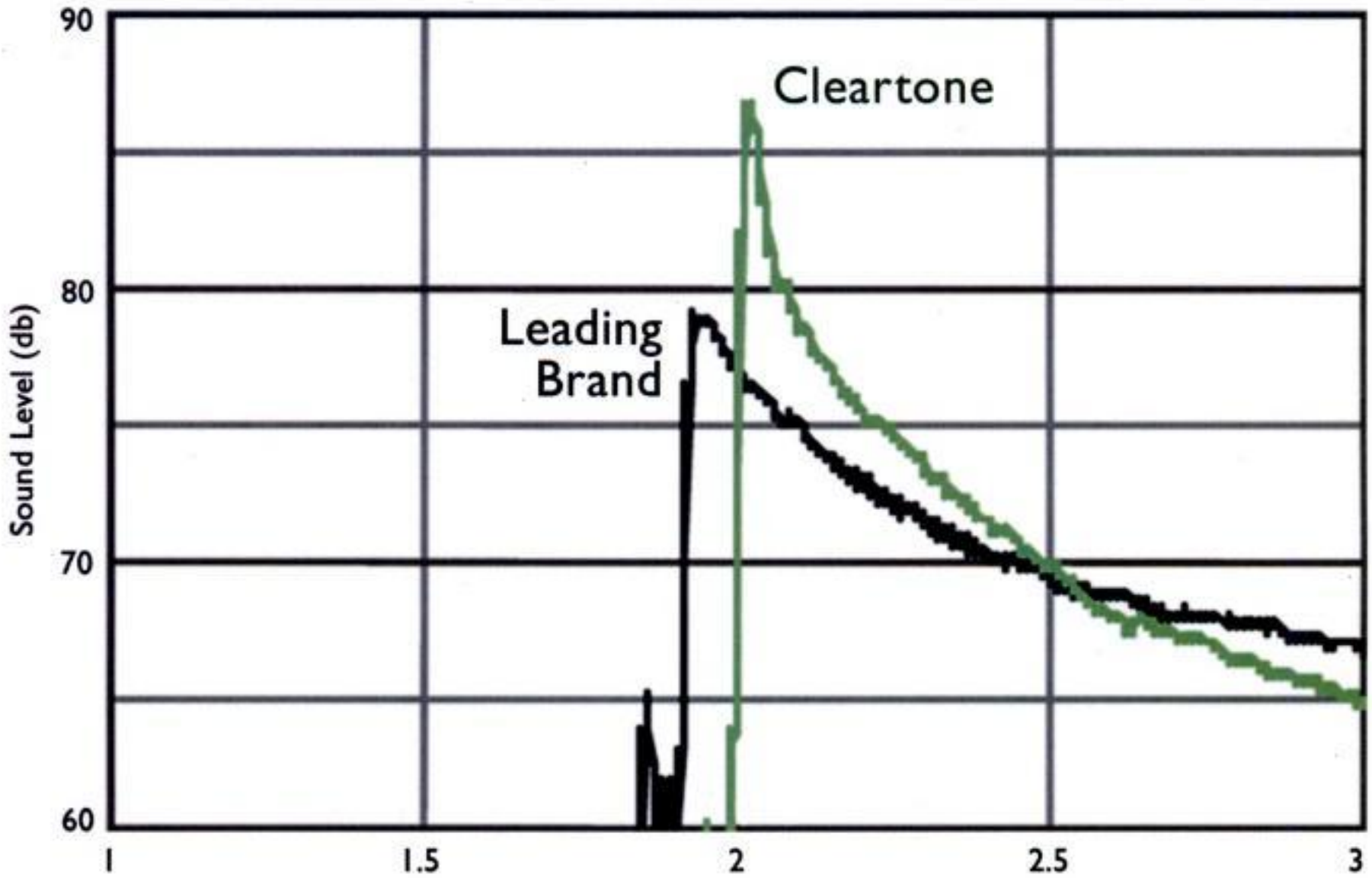


PHOTOGRAPHER TKTKTK

Copyrighted material

LOUD AND CLEAR

75% LOUDER...



For the complete test results, go to
http://75percentlouder.cleartonestrings.com/



BE THE FIRST TO EXPERIENCE LONG STRING LIFE WITHOUT THE COMPROMISED FEEL AND SOUND THAT COATED STRINGS ARE KNOWN FOR.

Cleartone®
guitar strings



FOR MORE DETAILS, VISIT WWW.CLEARTONESTRINGS.COM

Copyrighted material

GOING FOR THE GOLD

SLASH, *GUITAR WORLD* AND GUITAR CENTER SPARKLE AT *SESSIONS*.







IT WAS LIKE A THREE-RING circus at the Guitar Center in Northridge, California, on September 3, so it was appropriate that the guest of honor wore a ringmaster's top hat. Slash, the guitar legend behind Guns N' Roses and Velvet Revolver, was the center of attention as he took part in the latest installment of *Guitar Center Sessions: An Evening of Dialogue and Insight*.

Nearly 2,000 enthusiastic rock fans turned up at the store to cheer him on, and Slash did not disappoint, playing guitar and chatting for nearly 90 minutes with the event's guest host, *Guitar World* editor-in-chief Brad Tolinski. During the interview portion of the evening, Slash touched on all periods of his storied career and revealed he was working on a new solo album that will feature a different vocalist on each song. "But I can't tell you who is on it yet," he teased the crowd. "All the contracts haven't been signed yet."

Later, Slash played Velvet Revolver's "Slither" and busted out GN'R favorites like "Sweet Child O' Mine" and "Welcome to the Jungle." To the roaring approval of the crowd, he finished with some blistering blues licks that tested the limits of his Ernie Ball RPS-11 Slinky nickel-wound strings.

Another highlight came when the guitar legend unveiled his two new limited-edition signature guitars: the Slash Les Paul Goldtop and the Slash Epiphone Les Paul Goldtop. Both looked like a million bucks, in part because their Bullion Gold finish is the same one introduced on the original Les Paul in 1952.

After the sessions, Slash signed guitars and hundreds of copies of the book *Reckless Road: Guns N' Roses and the Making of* Appetite for Destruction (Real Deal Media), written by his life-long friend Marc Canter. "It's the definitive visual history of the band's early days in Hollywood," Slash said. "Marc was like the sixth guy in the band. He saw everything." ❐

Go to gc.guitarcenter.com/sessions/slash/index.cfm for video of the event.

INQUIRER [*By* RANDY HARWARD]

NIKKI SIXX



GEORGE CHIN/RETNA PICTURES

What inspired you to first pick up a guitar or bass?
I craved the music. I wanted to learn what I was listening to. And I think it was really when I got to the bass that everything locked in for me. I just always loved the bass.

What was your first guitar?
I stole my first guitar and then pawned it for a bass. It was a Gold Top Les Paul with P90s. God, that thing would be worth bucks now. And then I got a Rickenbacker.

What was the first song you learned?
I have no idea, but I pretty much started writing my own songs right away. I've never been good at learning other people's songs. It's just not in me.

Do you recall your first gig?
Some, like, party somewhere in Seattle...just total shit. We were all listening to Sparks and the Stooges and that whole New York scene—the Ramones, Television... So we were just rattlin' it off.

Ever had a nightmare gig or embarrassing onstage moment?
I can't really remember. There have been so many. Things happen: rigs go out, or people get lost, or you can't hear yourself. You just have a complete blackout in your brain. Especially when I'm playing Mötley songs. I've been playing 'em for so long that I never practice 'em. I'll be up onstage playing "Kickstart My Heart" or something, and all of a sudden, I'll be like, What key is it in? I just black out. That's happened to other guys in the band, too. They're like, "I don't know what happened. I just forgot the song."

What is your favorite piece of gear?
I'm very happy with my Basson amps and cabinets and my Ampeg heads. I also like my Thunderbirds. But I think my favorite pieces of gear are my '59 P-Bass and my Fender Bassman.

Do you have any advice for young players?
Practice. Take lessons, too. And don't follow me as an example. ❐

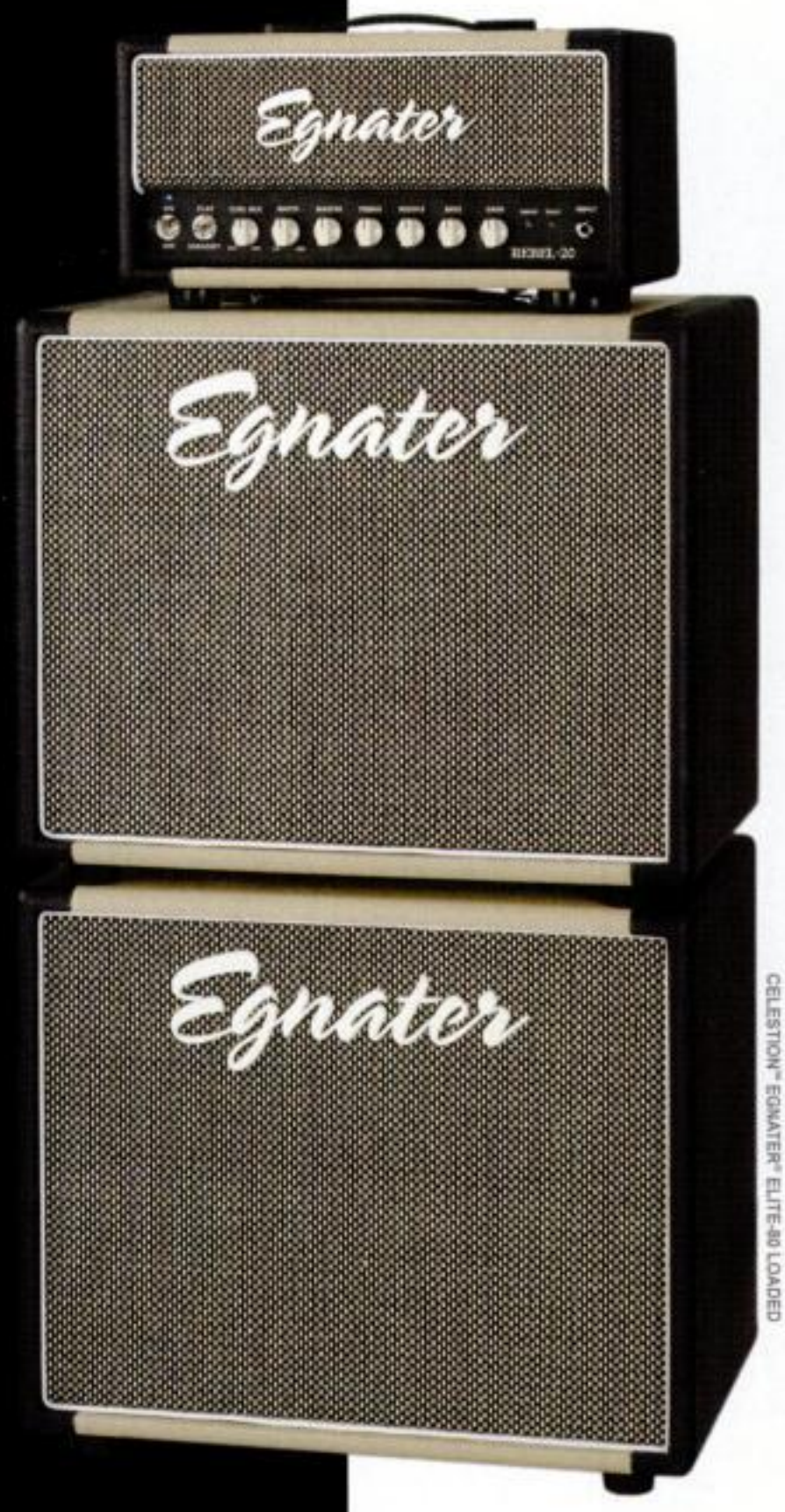
Copyrighted material

SAY HELLO TO MY LITTLE FRIEND

In the spring of 1978 his quest for the "ultimate tone" began in the suburbs of Detroit, Michigan. Thousands were searching for the amplifiers needed to fulfill their dream of becoming a guitar legend.

From humble beginnings, one man emerged with innovative tube amp designs that brought tonal nirvana to their fingertips. Three decades later, his passion still burns.

His name is Bruce Egnater. His latest creation is ...REBEL



PRODUCER
BRUCE EGNATER

POWER
ONE TO TWENTY WATTS VARIABLE

POWER TUBES
TWO EL84 & TWO 6V6

EQ
THREE-BAND

EXTRAS
EFFECTS LOOP

ACCESSORY
CARRYING BAG

CO-STARRING
REBEL™-112X CABS

STARRING
KILLER TONE



Egnater First! Blend British and American tone in real time with the twist of a knob



Vary the wattage from 1 to 20 watts and easily go from the studio to the stage



Powered by GrooveTubes™:
2 x EL84 ✦ 2 x 6V6 ✦ 3 x 12AX7

REBEL™

www.EgnaterAmps.com

1-877-EGNATER

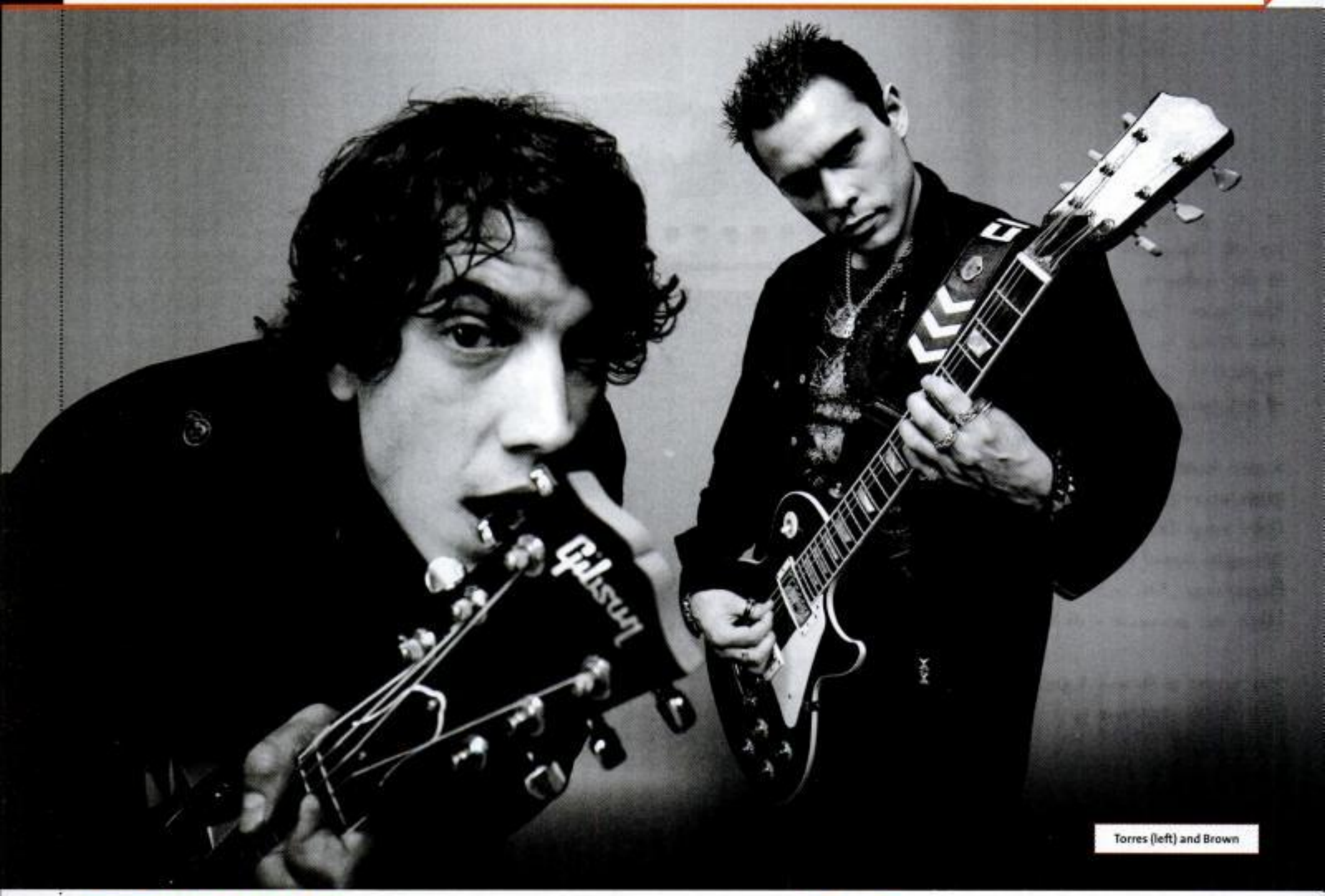


Scarface is a trademark and copyright of Universal Studios. Licensed by Universal Studios Licensing LLLP. All Rights Reserved.

Copyrighted material

TRAPT

FEEL THEIR PAIN [By KORY GROW Photo by TRAVIS SHINN]



Torres (left) and Brown

TRAPT SCORED BIG with angry-young-man anthems like "Headstrong," "Still Frame" and "Stand Up." So naturally their record label encouraged them to keep the rage flowing and cement their image as angst-ridden modern rockers. Unfortunately for Trapt, that approach obscured the more introspective work in their catalog.

That's all changed now that the band has signed to Eleven Seven Music, the indie label helmed by Mötley Crüe bassist Nikki Sixx. "Who's Going Home with You Tonight," the lead single from Trapt's new album, *Only Through the Pain*, is a plaintive rocker that wears its jealous heart on its sleeve.

"We've always had diverse stuff," vocalist-guitarist Chris Brown says. "But our label [*Warner Bros.*] saw us only in terms of our big hits. We write about a lot more than just anger and frustration."

The stylistic shift didn't sit well with one band member. Trapt's original guitarist, Simon Ormandy, played on the new album but quit soon after it was completed. "Simon wasn't as into the musical direction as the rest of the band was," Brown says.

His replacement, Robb Torres, came with an impressive résumé that included stints with rock bands, pop-punks and even R&B hitmaker Tamia. As such, the guitarist plays more traditionally, transposing Ormandy's seven-string riffs with unique tunings on his Les Paul. "I have a good knowledge of advanced theory," he says. "I think by learning that stuff, you're just training your ears to hear exotic sounds."

Though Brown is happy about Trapt's new album and label, the ever-enterprising songwriter is eager to work on new material with Torres. "It's gonna be a good *next* record," he says. "He's got great chord structures that will add a whole lot more flavor and color to our music." ❐

"We write about a lot more than just anger and frustration."

AXOLOGY

- **GUITARS** (BROWN) Gibson Les Paul, Taylor 614ce; (TORRES) Gibson Les Paul Standard, Epiphone SG, Fender Telecaster Deluxe, Gibson Les Paul Special, Gibson Hummingbird
- **AMPS** (BROWN) Mesa/Boogie Triple Rectifier, Marshall JCM 900; (TORRES) Mesa/Boogie Dual and Triple Rectifiers
- **EFFECTS** (BROWN) Boss DD-7 Digital Delay, Line 6 M13 Stompbox Modeler; (TORRES) Boss DD-7 Digital Delay, MXR Phase 90, Z.Vex Box of Rock, Red Witch Empress Chorus, Dunlop Cry Baby from Hell, Ernie Ball VP Junior active volume pedal
- **STRINGS** (BOTH) DR

Copyrighted material

Strum.
Step.
Harmonize.



The first and only guitar processor that generates harmonies based on your chord progression!

- **Double and triple harmony leads**
- **Works great with distortion**
- **Follows key changes using musIQ™**

HarmonyMan – The world's most intelligent pitch shifter.

DigiTech

A Harman International Company

©2008 Harman International Industries, Inc. All rights reserved. All specifications subject to change. DigiTech and HarmonyMan are trademarks of Harman International Industries, Inc. musIQ is a trademark of 3dB Research Ltd.

ENSLAVED

SPINE CHILLING [By BRAD ANGLE]

See Enslaved's live video and interview at MetalKult.com!



Bjørnson

"IF I CAN BE A BIT pompous, I think we're fulfilling a very important role for the metal genre," says Enslaved's founding guitarist Ivar Bjørnson. "You need bands like AC/DC, Motörhead and Darkthrone to keep things firmly rooted, so we can venture out and explore the boundaries."

That's something the Norwegian black metal quintet has been doing since the coldest days of the early Nineties scene. Led by Bjørnson and vocalist/bassist Grutle Kjellson, Enslaved have built a catalog that spans the range from violent Viking metal to progressive conceptual metal, as heard on 2004's *Isa* and 2006's *Ruun*. The latest addition to this extensive catalog is Enslaved's epic Nuclear Blast debut, *Vertebrae*, an album that finds the group comfortably blending its innovative spirit with the brutal inspirations of its past.

"We've found the perfect balance on this album," Bjørnson says. "Around 2000 when we were searching for a way to express our experimental visions, the whole past thing was a bit more of a burden. But now that we've found a steady and concrete personality, I can write songs that nod to the past and still feel inspired."

Bjørnson's fluid, David Gilmour–inspired lead lines and co-guitarist Ice Dale's technical, Vai-leaning style have never sounded better than they do on *Vertebrae*, a fact that Bjørnson partially credits to the addition of respected mixer Joe Barresi (Tool, Melvins). "Joe got us to do a classic recording style this time, with the guitars panned left and right."

Behind their dueling guitar work Enslaved build a rich atmosphere of lush keyboards, unconventional song structures and dramatic clean/dirty vocals. Thrashers like "New Dawn" tout the duo's commanding double-guitar assault, while expansive cuts like "Clouds," "Ground" and the album's title track highlight Bjørnson and Dale's many nuanced, snaking lines.

But perhaps nothing exemplifies the group's mix of brutal riffs and beautifully layered synth tones better than Enslaved's live show. "We'll have psychedelic movies projecting behind us while Ice Dale is out front with no shirt and his foot on the monitor," Bjørnson says. "Visually speaking, that's a good description of Enslaved's sound. We feel as much at home in rock-and-roll clichés as we do in the artistic ones. It's kinda like a guy in a beret...and a bullet belt." ❐

KAROLINE BRULAND MOEN

Copyrighted material

THE HANDMADE STRING™

IN GOOD HANDS



PHOTOGRAPHS BY STEVE ROSS

CHRIS BEATTIE - BASS - CUSTOM HI-BEAMS 60-120 - FRANK "3 GUN" NOVINEC - HI-BEAM - MEHR-13-56

DR STRINGS - HEAR THEM FOR YOURSELF ON HATEBREED'S FIRST EVER DVD "LIVE DOMINANCE" IN STORES NOW!

WWW.DRSTRINGS.COM 201.599.0100

Copyrighted material

BLACK STONE CHERRY

SIMPLE MEN [By BRIAN STILLMAN Photo by CHRIS CASELLA]



THE MEMBERS of Black Stone Cherry are unlikely rock stars: They don't drink, do drugs or fraternize with women of questionable morals. Most of them come from Edmonton, Kentucky, a "dry" town of about 1,500 souls, where until not too long ago the only people with long hair were the guys who bootlegged alcohol, according to singer and guitarist Chris Robertson.

"We got some weird looks," he says. "People were like, 'They grow their hair and play loud music!' "

In that respect, the group's story sounds much like that of Lynyrd Skynyrd, the southern rock forebears whose music and hairstyles seem to live on in Black Stone Cherry. And like Skynyrd, the band came of age in a place outside the mainstream and has gone on to win acclaim from the industry. No less than Jimmy Page gave the group his blessing. "He told me personally, 'I like what you're doing with that southern rock thing,' " Robertson says. "I could die happy tomorrow."

On their latest release, *Folklore and Superstition*, Black Stone Cherry deliver more of the same swaggering guitar riffs and good-ol-boy licks that defined their 2006 self-titled debut, especially on songs like "Blind Man" and "Devil's Queen." But they're not just channeling their Seventies predecessors: on "The Key," the band employs traditional instruments like the banjo and even a homemade wash-tub basses to dig down to their deepest roots. "We wanted to make it like a back-forest jam," Robertson says. "I'd never played the banjo before in my life, but I capoed it and played it like a guitar. I'll never remember what I played, but it's all there on record."

"It was one more way to connect with our history, our legacy," adds coguitarist Ben Wells.

That's something the band takes seriously, and with good reason: drummer John Fred Young is the son of Fred Young, a founding member of the legendary rock group Kentucky Headhunters, and Black Stone Cherry now practice in that band's former house.

"It's an old farmhouse in the middle of nowhere," Wells says. "For decades, they'd been covering the walls with posters and album covers, and today it's like a museum. We came up surrounded by all these legends just staring at us from the walls. I can't tell you how inspiring that was." ❐

AXOLOGY

- **GUITARS** (ROBERTSON) Gibson Les Paul Standard and Les Paul Custom, Peavey Odyssey; (WELLS) Gibson Les Paul Custom, Les Paul Standard and Les Paul Custom, Gretsch Black Falcon and Brian Setzer Hot Rod
- **AMPS** (ROBERTSON) Peavey Triple Rectifier; (WELLS) Peavey 6505 and Delta Blues
- **EFFECTS** (ROBERTSON) Dunlop Cry Baby wah, Ampeg Scrambler; (WELLS) Dunlop Cry Baby wah and Rotovibe expression pedal
- **STRINGS** D'Addario

INTRODUCING



TK WEBB AND THE VISIONS

ALBUM *Ancestor* (Kemado)

THE SOUND Jammy, acoustic-based hipster rock

HISTORY After spending his formative years in local Kansas City punk bands, guitarist TK Webb moved to Brooklyn and adopted a more artful persona that led him into acoustic blues and psychedelic, jam-heavy territory. In 2006, Webb won acclaim for his guitar skills with his bluesy solo album, *Phantom Parade*. The following year, he formed the Visions with second guitarist Brian Hale to explore more hard-rocking fare.

TALKBOX "The songs on *Ancestor* are mostly written by me on an acoustic guitar," Webb says. "Then Brian and I arrange them as needed to fit the electric."



THESE GREEN EYES

ALBUM *Ghosts* EP (Blackledge Music)

THE SOUND Earnest emo

HISTORY On this teaser to their forthcoming full-length, *Relapse to Recovery*, New Haven, Connecticut's These Green Eyes deliver four melodic rockers (two from *Relapse*, two from 2005's *House of Glass*) that lyrically explore hot-ticket topics such as friendship, loss and hope. The band is led by the twin-guitar emoting of Greg Mauro and Jeff Krenn.

TALKBOX "In preparing for this record, I spent more hours on a real guitar than on *Guitar Hero*, which in itself says a lot," Mauro says.

Copyrighted material



Find more information about Steve Vai and the products he is using at www.dimarzio.com.
Check out Steve's latest feature in the DiMarzio magazine at www.dimarzio.com/magazine. Photo Copyright © 2007 Larry DiMarzio. All rights reserved.

LITA FORD

SHE'S A FORMER RUNAWAY WHO PAVED THE WAY FOR FEMALE HAIR METAL GUITARISTS AND THEN QUIT THE RAT RACE FOR LIFE ON A DESERT ISLAND. BUT WHAT *GUITAR WORLD* READERS REALLY WANT TO KNOW IS...

Read more of Lita's answers at GUITARWORLD.COM!

You've been out of the music business for a while. Why did you decide to come back this year to perform at Rocklahoma? Did you miss the spotlight?

—Andre Jointe

Yeah, I've always missed the spotlight. It's like an addiction that never goes away. I got married [*to former Nitro singer Jim Gillette*] in 1994, then I had two boys, and I didn't really want to tour with little babies in my arms. A lot of women do, but I didn't want to be on tour and have someone from another country holding my son. I wanted to be there to raise my kids and to make sure that they were okay. I didn't want them to be around the music business shit.

But at that same time, the music business changed a whole lot with the Nirvanas and Pearl Jams, and I felt like I lost my place in it. Things were just not happening for us "hair bands," so to speak, so it was a really good time for me to bail. And it turned out to be a really good thing. We went island hopping and eventually found a different country to live in.

★★★★★

What inspired you to move onto an island? What's it like there?

—Kate Commander

We live on a tiny, deserted island in the Caribbean with nothing on it. No restaurants, Fed Ex, Target, pizza delivery... nothing. A lot of celebrities come to the island because there are no paparazzi. It's an extremely low-key life. We homeschool my kids, and they've learned to fish, snorkel... It's a real different kind of life. A lot of people couldn't handle it.

Years ago we were thinking of getting out of the country to find a better place to raise our kids. At the time we were in Los Angeles, and there were a lot of earthquakes; I had just given birth to Rocco. Then 9/11 hit and all the anthrax crap came up. My husband had just bought a ton of land in the islands, and we wanted somewhere safe and quiet to raise our kids—which is exactly what we found.

★★★★★

What is your main live setup, as far as guitar, effects and amp?

—Ginny Musick

I've pulled a couple guitars out of storage and had them all refurbished. My old Kahler units were all rusted, but now I can beat the crap outta them and they stay in tune. I'm playing my Stolichnaya guitar [*the body is in the shape of a Stolichnaya vodka bottle*], my red Warlock and my double-neck B.C. Rich, which I just love. I'm also using a MusicMan that Edward Van Halen gave to me, and my son's Gold Top Les Paul.



"I'd work with Joan again, but it's not at the top of my list."

★★★★★

When you decided to play Rocklahoma, did you have to get your guitar chops up, or had you been keeping your playing up even though you'd been out of the spotlight for a few years?

—Bob Dobalina

I brought a few guitars to the island with me, but because the environment is so salty and the air is so different, the guitars just rust so quickly. So I handpicked a few guitars that I wasn't really in love with and left the rest of my collection back in Los Angeles in a climate-controlled storage unit. I played a little guitar here and there, but my chops weren't up to where they were when I left. Live gigs and recordings are the best way to keep your chops up.

★★★★★

I'm a female guitarist who finds it hard to get respect from guys. What was it like being a female rocker in the Eighties? Did you have to fight extra hard against the "boys club" to get respect as a guitarist and not just a pretty face?

—Maria Jimenez

It kinda goes without saying that you can stand onstage with a male guitarist next to you, and even if you're clearly ripping through the leads, they'll *still* think the guy's playing the solo. [*laughs*] You can be right in their face and they'll still miss it. I think women are still having a bit of a struggle in rock—though I think if I get my ass out there and play as much as possible then the world can change a little bit.

In the past when I used to do guitar interviews, I'd always have these beautiful magazine spreads in the guitar magazines. People were always kind and spoke highly of me, but nobody would ever really give me the cover, because I was a girl. Maybe now that I'm coming back I'll earn myself a cover or two.

★★★★★

I'm a 15-year-old guitarist who's starting to play gigs around my town. You entered the music business when you were really young. Is there anything you'd wished you'd been told?

—Shirley Steffen

Oh my god... [*Away from the phone, toward the sound of kids rustling in the background: "You guys gotta leave me alone! I'm doing an interview!"*] My boys have hamsters and they're running all around me. I'm trying to walk outside because the whole frickin' family is standing behind me with their hamsters! [*returning to the question*] Yeah, I wish somebody would have told me how hard it was to raise kids. I've got two boys, and the shit they get into is unbelievable. They're into snakes and rats and spiders, so I have to be into that stuff too. Lucky for me, I already am!

★★★★★

I've been a fan for a long time, ever since the powerful dual-guitar attack of the Runaways with you and Joan Jett. Would you ever consider reuniting the Runaways or playing with Joan again?

—Bob Beuchler

I tried to call Joan a few times quite a while ago, but I guess my timing was off. But yes, I would work with Joan again. It's not at the top of my list, but of course I'd work with her. ❐

NEIL ZLOZOWER

Copyrighted material

IT'S TIME TO FEEL THE DIFFERENCE.

EMP
ENHANCED MOLECULAR PROTECTION



[EMP TREATED]

[NOT TREATED]



PLAY LONGER. SOUND BETTER.

Introducing Warwick Bass Strings with Enhanced Molecular Protection (EMP).

THE BEST JUST GOT EVEN BETTER.

Now you can have that signature Warwick sound without having to change your strings nearly as often. Why? Because these strings feature Cleartone's EMP (Enhanced Molecular Protection) technology, a coating so thin you won't even notice they're coated!
Sound better, last longer.



EVERLY

Everly Music Company, Inc / 7303 Atoll St / North Hollywood, CA 91605 / jmccabe@everlymusic.com / phone: (818) 503-2700 / www.everlymusic.com

Headquarters: Warwick GmbH&Co.Music Equipment KG • Gewerbepark 46 • 08258 Markneukirchen / Germany
Phone 0049 - (0)37422-555-0 • Fax 0049 - (0)37422-555-99 • E-Mail: info@warwick.de

Branches: Dübendorf / Switzerland • Praha / Czech & Slovakia Republic • Warsaw / Poland • Manchester / Great Britain • Shanghai / P.R.China

Visit us on the World Wide Web: http://www.warwick.de & join us in WARWICK BASS FORUM: www.warwick.de/forum

Warwick®
The Sound of Wood.

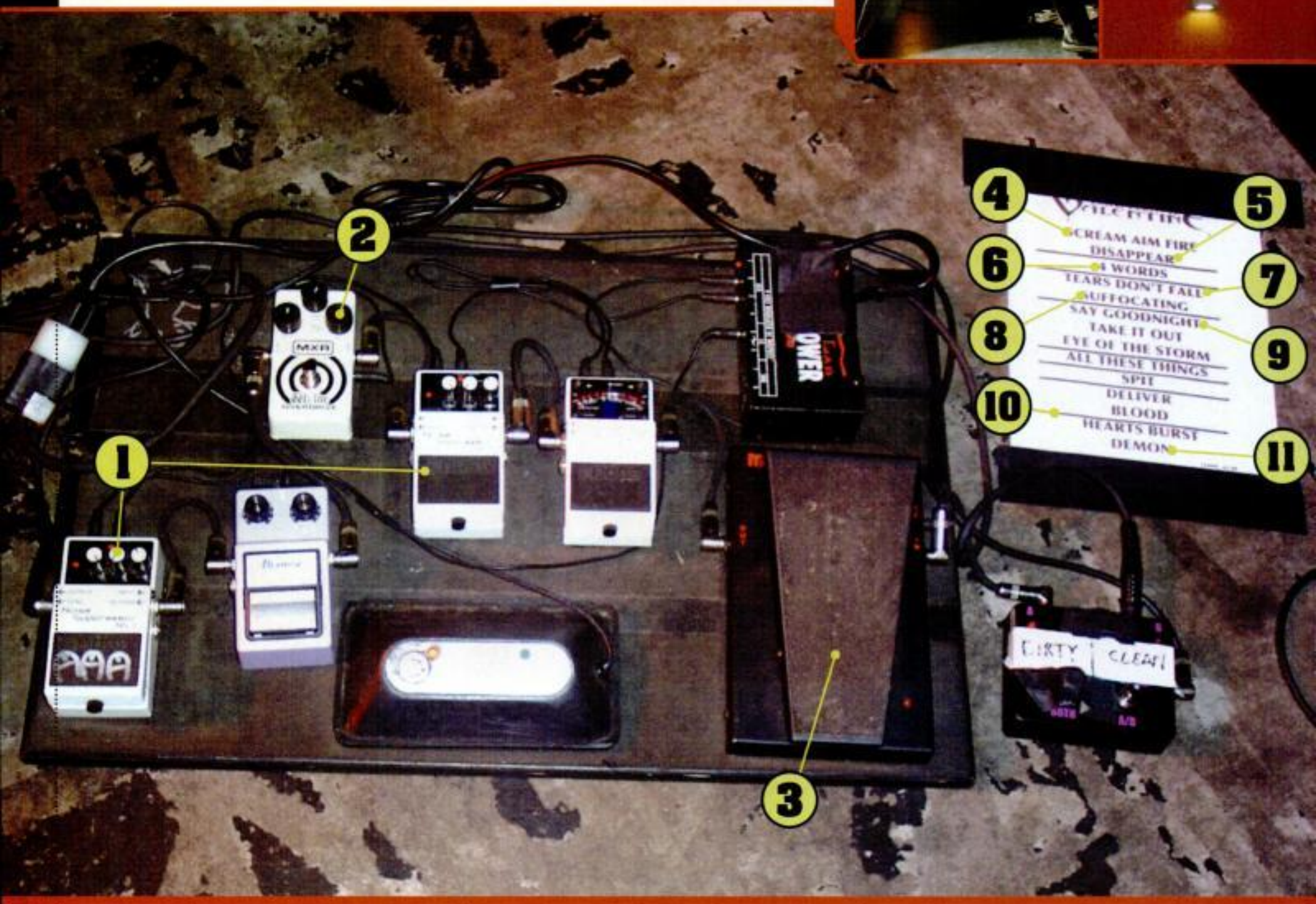
Copyrighted material

MATT TUCK

OF BULLET FOR MY VALENTINE

MARQUEE THEATRE • JULY 29, 2008 • PHOENIX, AZ

[*Interview and photo by* **NICK BOWCOTT**]



1. BOSS NS-2 NOISE SUPPRESSOR PEDALS "I use two just to make sure all the noise gets cut. That's especially important in smaller clubs, where we're closer to the amps, as that can get a bit noisy."

2. MXR WYLDE OVERDRIVE PEDAL "I used a Tube Screamer for the past four years, and then I picked up one of these in Japan, just to try it. It sounds great with my setup. It's got lots of character."

3. MORLEY BAD HORSIE WAH "I use it for some of the lead work. I like it because it sounds awesome and it's basically foolproof. There's no on/off switch; you just step on it when you need and it comes on."

4. "SCREAM AIM FIRE" "I think it's a great opener, plus it's the first track on the new album and we've always started our shows with the opening song on our latest album. It's also a good indication of where we are musically at the moment and how we want to sound. It's a lot more metallic and trashy than the first album."

5. "DISAPPEAR" "We run straight into this one from 'Scream Aim Fire.' Both are in the same tuning and in the same key, but they're completely different types of songs; this one's more of a hard rock song than a metal one. They work perfectly together, and we don't have to fuck around with guitar changes."

6. "4 WORDS (TO CHOKE UPON)" "An old-school Bullet anthem and one of the crowd favorites. It's full of really nasty attitude."

7. "TEARS DON'T FALL" "Probably the most popular song in the whole set. It seems to be the ultimate Bullet song so far in our career. It's got so many different elements and mood swings that everyone, including the guys in the band, just totally adore this one."

8. "SUFFOCATING" "The last chord of 'Tears...' is the first chord of 'Suffocating Under Words of Sorrow (What Can I Do),' so the one rolls right into the other. It's always nice to do that type of thing a few times, as the flow of the set works a lot better. It sounds really good and professional."

9. "SAY GOODNIGHT" "Padge [*Michael Padget, guitar*] has taken over the motherload of solos, so I play only three or four during the set. The solo I do in 'Say Goodnight' is probably my favorite at the moment. I'm not doing anything complicated or hugely difficult, but it's just full of feeling and melody."

10. LINE BETWEEN "BLOOD" & "HEARTS BURST" "We go off for a couple of minutes here to catch our breath before the last two songs in the set: 'Hearts Burst into Fire' and 'Waking the Demon.' Both have been singles, so they're two of the most popular songs on the new record. They're very different types of songs, and they run into each other on the album, so it's a nice way to finish the set."

11. "WAKING THE DEMON" " 'Hearts Burst' is a major-key power ballad, but 'Waking the Demon' is a full-on, metal assault. It's a favorite of mine as it's just so fucking heavy and the crowd just totally lose their minds. Even though it's probably the heaviest song we've come up with so far, it's got some of the most melodic vocal and guitar parts too. And that's what Bullet is, really—we're very aggressive but we know what it is that makes a good song."

ASHLEY MAILE/RETNA

Copyrighted material

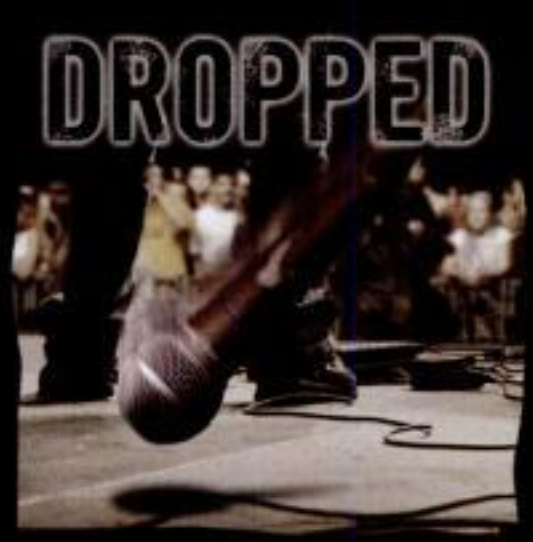




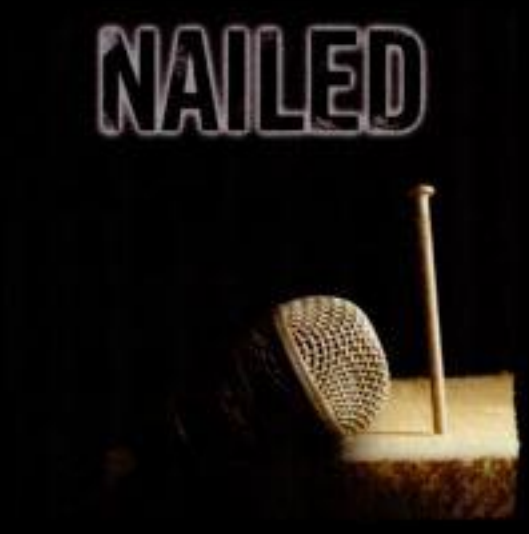














SM58 - NINE LIVES INCLUDED. NOW WITH $10 REBATE*

For decades, the legendary Shure SM58® microphone has suffered the ravages of performance, proudly bearing its marks for all to see. Find out why the world's most abused microphone is still its most popular. Get a $10* rebate with your SM58 purchase and enter to win monthly prizes at **www.shure.com/ninelives**.

* $10 mail-in rebate on SM58® microphones (SM58-CN, SM58-LC, SM58S). Limit of (6) units per purchase. No purchase required to enter sweepstakes. Offer valid 10/1/08 – 12/31/08. For more details visit www.shure.com/ninelives. The images above are intended to depict situations involving Shure products, such as Shure quality tests or end-user experiences. To avoid possible damage or harm, do not attempt to replicate these situations.

© 2008 Shure Incorporated

SHURE
LEGENDARY PERFORMANCE

Copyrighted material

PAGE IN



STORY AND PHOTOGRAPHS BY ROSS HALFIN

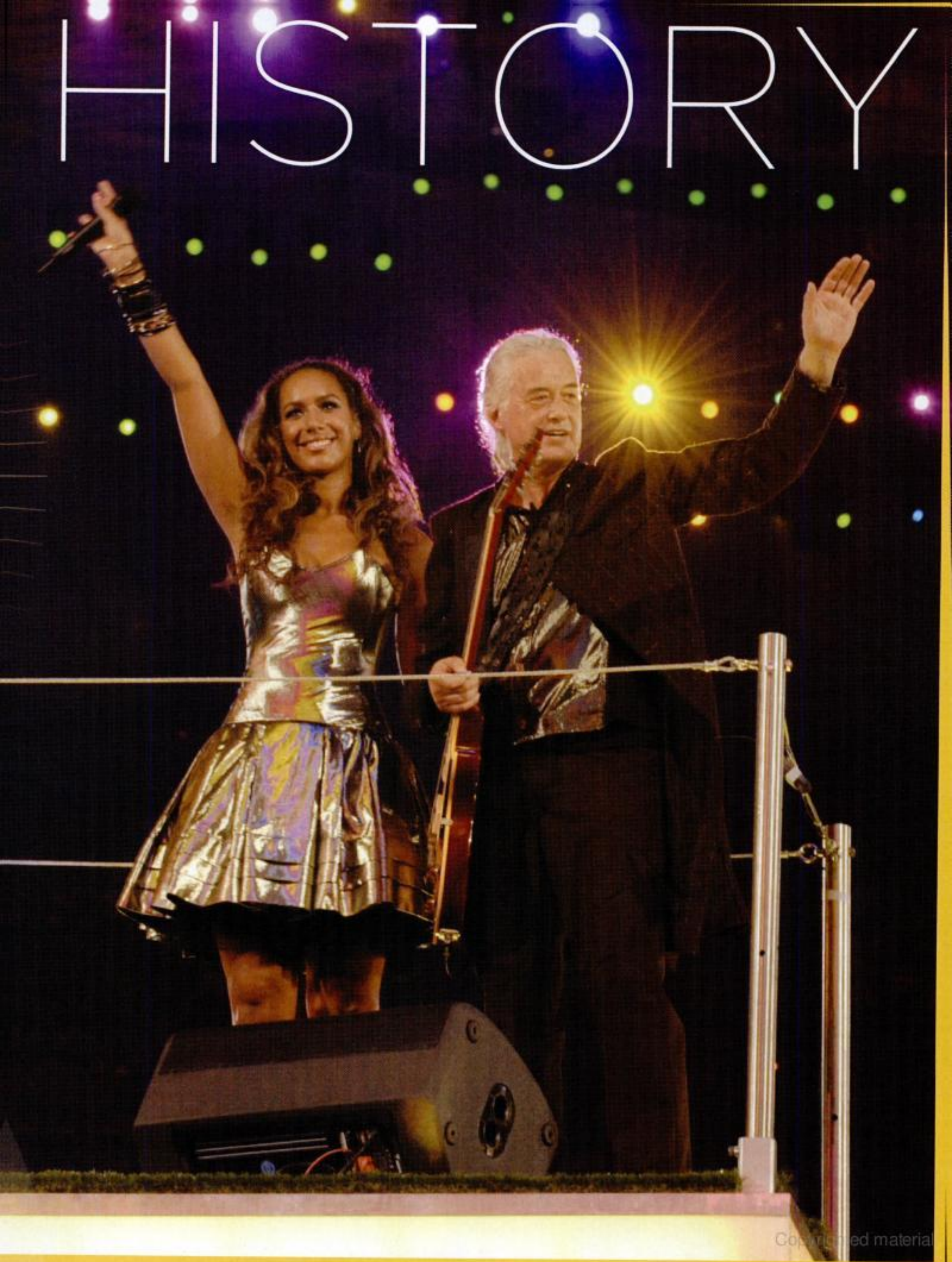
WHEN JIMMY PAGE was asked to perform Led Zeppelin's "Whole Lotta Love" at the concluding ceremonies of the Olympics in Beijing this past August, he invited me along. The ceremonies would include the handing over of the Olympic flag to London's mayor, as London is next in line to host the Olympics, in 2012. Jimmy was one of a few select people chosen to represent the U.K. at the handover. While he wasn't going to be performing with Zeppelin—vocal duties for the performance were handled by Leona Lewis, winner of the U.K.'s popular talent show program *The X Factor*—it was a huge event and an opportunity for me to photograph Jimmy on a historic occasion.

We flew out a week before to rehearse and get acclimated. The flight arrived at 5:30 A.M. into a super-modern terminal that made all our Western airports look antiquated. We were met by a student holding up a sign and told to follow him to immigration and customs—a bit like a European school trip.

Outside, the heat blasted us—it was already 90 degrees. We drove an hour into central Beijing, the odd thing being that there was no traffic on the road. We arrived at our hotel, the Grand, which was surrounded by barricades, barbed wire and what looked like half of the Chinese police force. We all had to line up again and go through lots of airport-type security far more stringent than going through JFK or LAX. We

Copyrighted material

HISTORY



Copyrighted material

With photographer Ross Halfin in Beijing's Forbidden City.

eventually got into our hotel, and the odd thing was that there appeared to be no one in it except for us and a few Olympic people. It was literally like something out of *The Twilight Zone*. Unlike the ultramodern airport terminal, the hotel looked like it hadn't been updated since 1970.

I decided to go for a walk back through the two lots of security into huge empty streets. I walked about a mile and came to more barricades, with armored cars, tank traps and so on. On the other side was normal China: people shopping, eating, drinking and doing everyday things. It was like we were trapped in an Olympic bubble.

Rehearsals for the handover show were held in an old airfield past the Great Wall, an hour away. For each of the next four days, Jimmy and I drove out and spent the whole day there, all so he could do about five minutes' worth of work each time. We went out a couple of times in the evening, but it was so tedious going through security that we tended to stay in the empty hotel. On one of my walks out of our luxury prison, I found the Grand Hyatt. It was a normal hotel with Chinese people and none of the crap attached to it. I told Jimmy and we immediately transferred, much to the chagrin of the Olympic committee.

On the day of the event, Jimmy and I, along with Leona and footballer David Beckham (who brought along an entourage of apparently several thousand bodyguards), squeezed onto a bus and headed to Beijing's "Bird's Nest" stadium for the ceremony. It was 110 degrees outside and there was no air conditioning in the bus. We stopped three times on the way to the stadium, and then went through the usual two rounds of security and walked half a mile to a compound where there was one final rehearsal. We were inside the complex and at least a 30-minute walk from the stadium. No toilets, no catering, no nothing. The Olympic people really do know how to look after you!

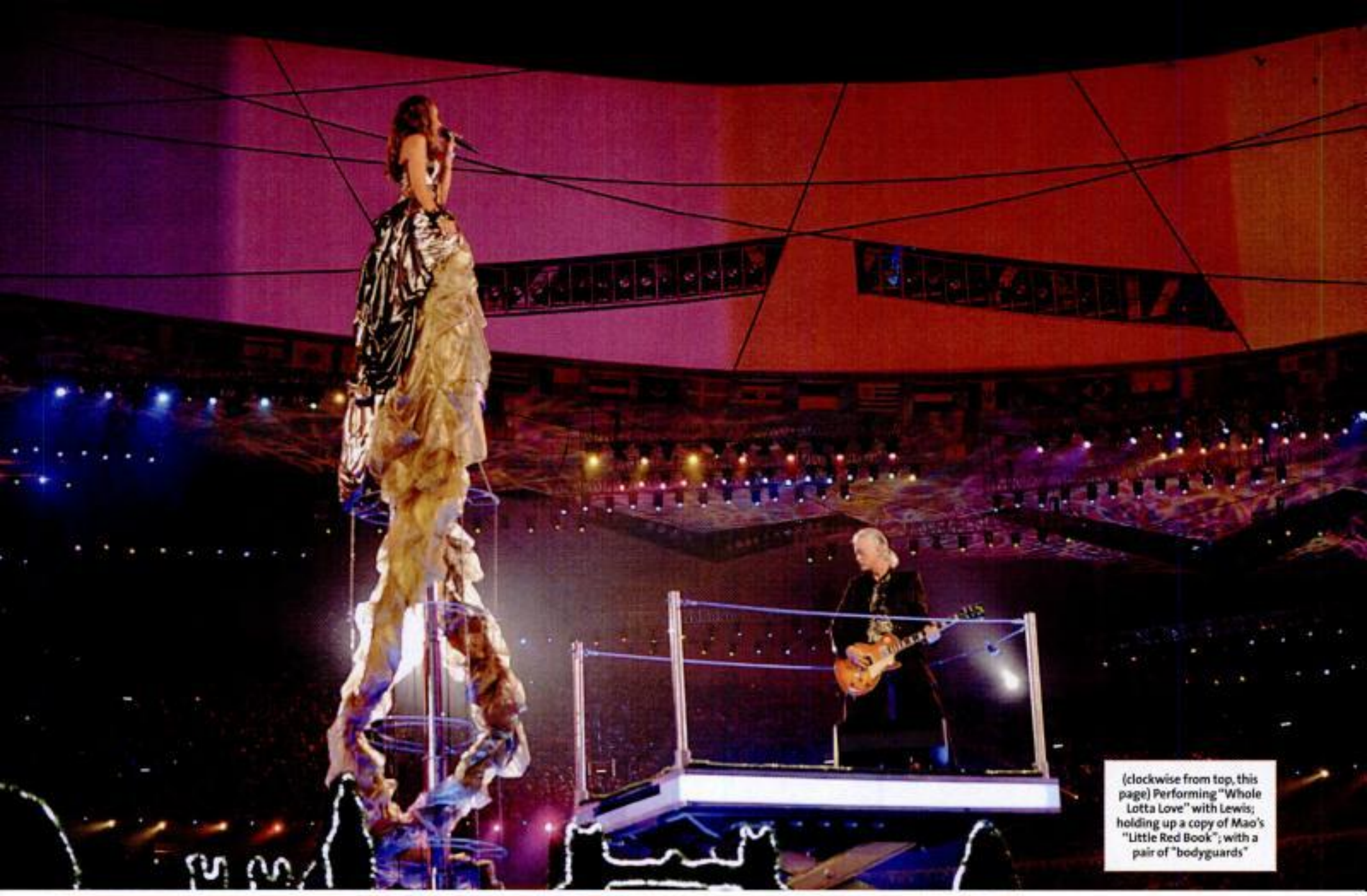
After hanging around for another half a day, we were eventually led into the bowels of the stadium. Finally, at 8:30 P.M., Jimmy, Leona and David got on the "Magic Bus"—a traditional London red double-decker bus that drove them out onto the stadium field. The audience



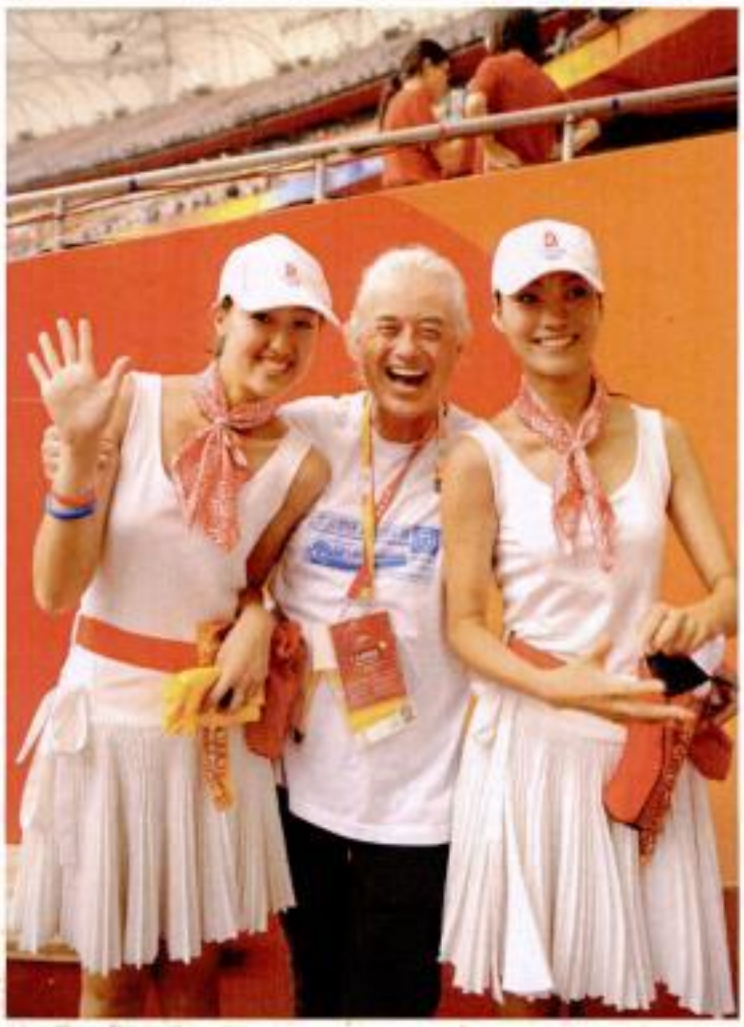


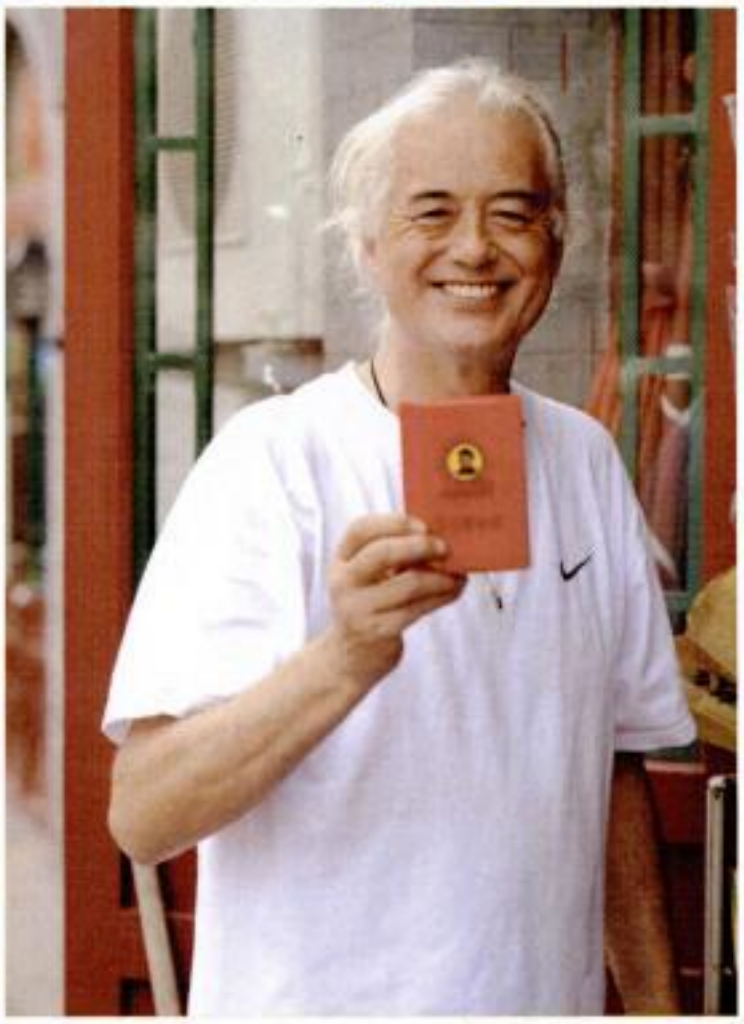


(clockwise from top left) With David Beckham at a brunch reception for the Olympic handover; entering Beijing's "Bird's Nest" National Stadium; on a Chinese limousine at the Pedaling Aerodrome.



(clockwise from top, this page) Performing "Whole Lotta Love" with Lewis; holding up a copy of Mao's "Little Red Book"; with a pair of "bodyguards"





went ballistic as the bus arrived, and Jimmy launched into the opening riff of "Whole Lotta Love." Leona did an excellent job, and I found photographing the show from the field quite nice and easier than shooting a gig. Hard as it is to believe, the music of Led Zeppelin has reached a larger audience—the whole event was apparently watched by a staggering two billion people.

At the after-show soirée at London House, a very trendy club hired by the British Embassy, Jimmy and I seemed to be the only two sober people in the building. One of the guests cornered Jimmy and told him that his all-time favorite Zeppelin song was "Smoke on the Water." I asked him to name Zeppelin's first album, since he was such a fan. "It's slipped my mind," he said. He spent the whole reception hovering nearby with his mouth half open, staring.

Due to heavy demand on flights out of China, Jimmy and I decided to stay a couple more days. It turned out to be the best part of the trip. Everywhere we went, everyone recognized Jimmy—old and young, all of them playing imaginary guitars. One morning we went to the Forbidden City at 7 A.M. It was packed, and Jimmy was mobbed.

Even leaving China was a pleasurable experience. There was no hassle at the airport; all the immigration and customs people wanted was a picture and autograph from their new guitar god. Jimmy was most willing to indulge them. Let me give you a useful tip: If you want an autograph from Mr. Page, be polite, sober, preferably female, and not clutching a guitar expecting it to be signed. Unless you're Chinese, in which case I'm sure he will be happy to oblige you.

Copyrighted Material



Copyrighted material

MAC DADDY

LINDSEY BUCKINGHAM DETAILS HOW TO PLAY THE FLEETWOOD MAC HITS "WORLD TURNING," "LANDSLIDE" AND "BIG LOVE" AND TALKS ABOUT HIS LATEST SOLO RELEASE, *GIFT OF SCREWS*.

BY ANDY ALEDORT



"I TEND TO THINK OF myself as a refined musical *primitive*." Seated in the spacious comfort of his home studio in Brentwood, California, legendary Fleetwood Mac guitarist Lindsey Buckingham laughs gently at the somewhat derogatory classification. "I never learned to read music, and honestly, I don't really know what I'm doing! But I've learned to work within my limitations and try to be true and do the best I can with what I have."

And he has done very well, indeed. Buckingham, 59, experienced a meteoric rise to fame when he and singer Stevie Nicks, his partner in the duo Buckingham Nicks, joined Fleetwood Mac in 1974. The band's first release to feature the pair, 1975's *Fleetwood Mac*, was an instant hit, yielding the smash singles "Rhiannon," "Landslide," "Over My Head" and "Say You Love Me," as well as Buckingham's blues-inflected fingerpicking showcase, "World Turning," the latter offering a prime example of the guitarist's unique approach and virtuosic fingerpicking prowess.

But it was the band's subsequent release, 1977's *Rumours*, that gave the group superstar status on the strength of the hit singles "Go Your Own Way," "Don't Stop," "Dreams," "You Make Loving Fun" and "The Chain." To date, *Rumours* has sold more than 30 million copies worldwide and is one of the best-selling rock albums of all time.

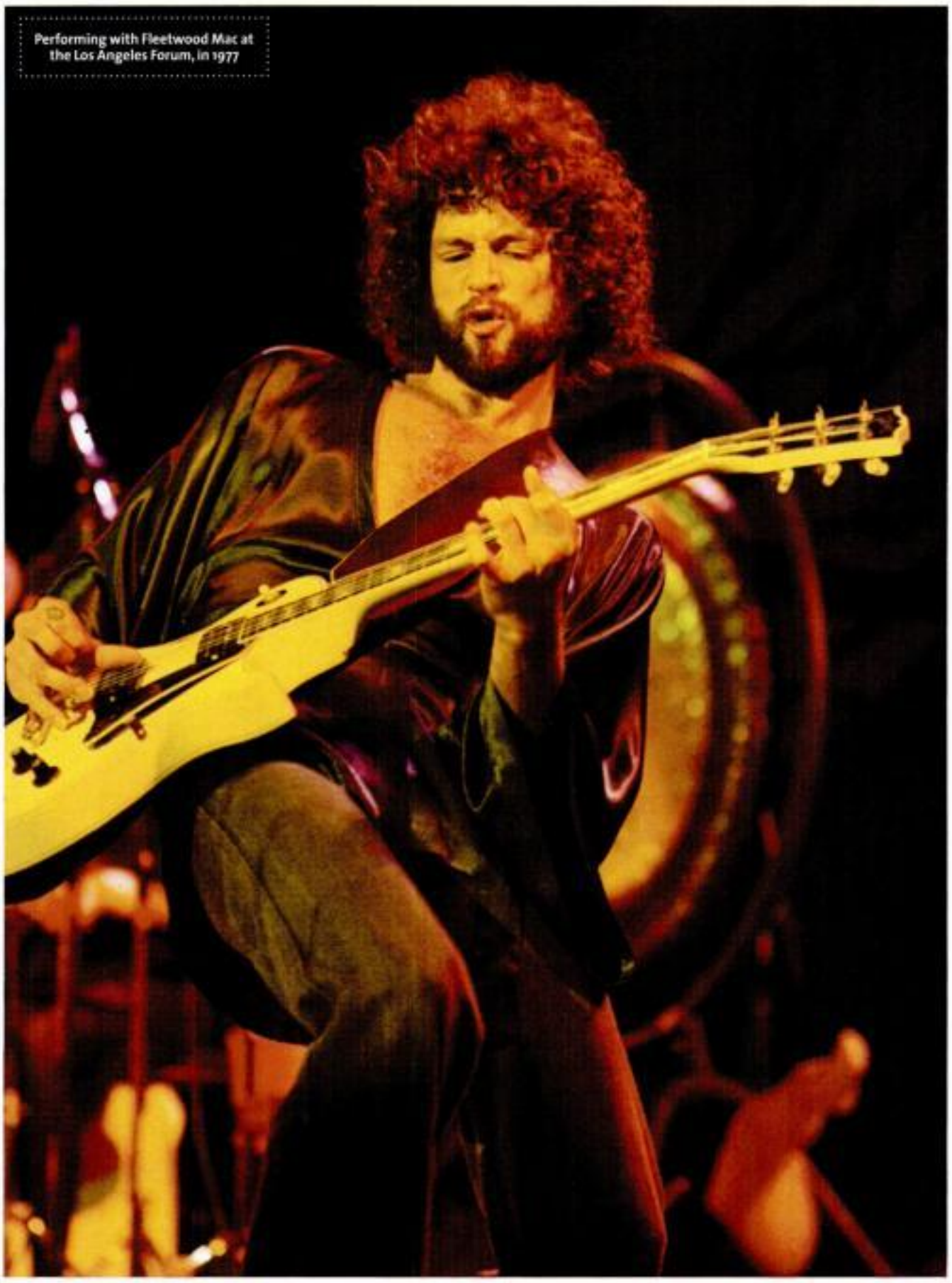
Buckingham took over more control of the songwriting and production for Fleetwood Mac's 1979 followup, *Tusk*, while working on what would be his first solo album, 1981's *Law and Order*, which featured the hit track "Trouble." His next solo releases were 1984's *Go Insane*, 1992's *Out of the Cradle* and 2006's *Under the Skin*.

With Mac, Buckingham contributed to 1981's *Mirage* and 1987's multi-Platinum *Tango in the Night*, notable for the hit tracks "Big Love," "Little Lies," "Seven Wonders" and "Everywhere." It was following *Tango*, however, that the multi-instrumentalist and songwriter left Fleetwood Mac to work primarily as a solo artist.

In 2002, Buckingham planned to release another solo album, to be titled *Gift of Screws*, but Warner Bros. convinced him to contribute seven of these songs to a new Fleetwood Mac album, released in 2003 as *Say You Will*.

Copyrighted material

Undeterred, Buckingham put together a new group of songs and, on September 15, 2008, released his latest solo album, *Gift of Screws*, followed by a 29-city U.S. tour. On the strength of such songwriting/guitar gems as "Time Precious Time," "Bel Air Rain," "The Right Place to Fade" and the title track—which, along with "Wait for You," features the Fleetwood Mac rhythm section of drummer Mick Fleetwood and bassist John McVie—*Gift of Screws* is the latest testament to Buckingham's exceptional, one-of-a-kind musical sensibility.



Performing with Fleetwood Mac at the Los Angeles Forum, in 1977

GUITAR WORLD How did you develop your unique, fingerpicking-based approach to the guitar?

LINDSEY BUCKINGHAM I had always, from a very young age, been interested in music, but when my older brother brought home Elvis Presley's "Heartbreak Hotel" record, it was a life-changing event for me. Suddenly there was music that seemed like it was for *us*, and not for our parents. I became an obsessive listener of rock and roll.

Elvis' guitarist, Scotty Moore, was someone that played not only with a pick but also used his fingers simultaneously [*a technique often described as "hybrid picking"*], which created a sort of orchestral guitar style. Later on, some of Elvis' records featured [*legendary country guitarist and master fingerpicker*] Chet Atkins, and both of these players had a very orchestrated, integrated guitar technique in terms of how they defined the records that they were making. Those were my earliest influences that got me thinking about and learning about fingerpicking.

GW Did the folk revival and acoustic blues resurgence in the early Sixties influence you as well?

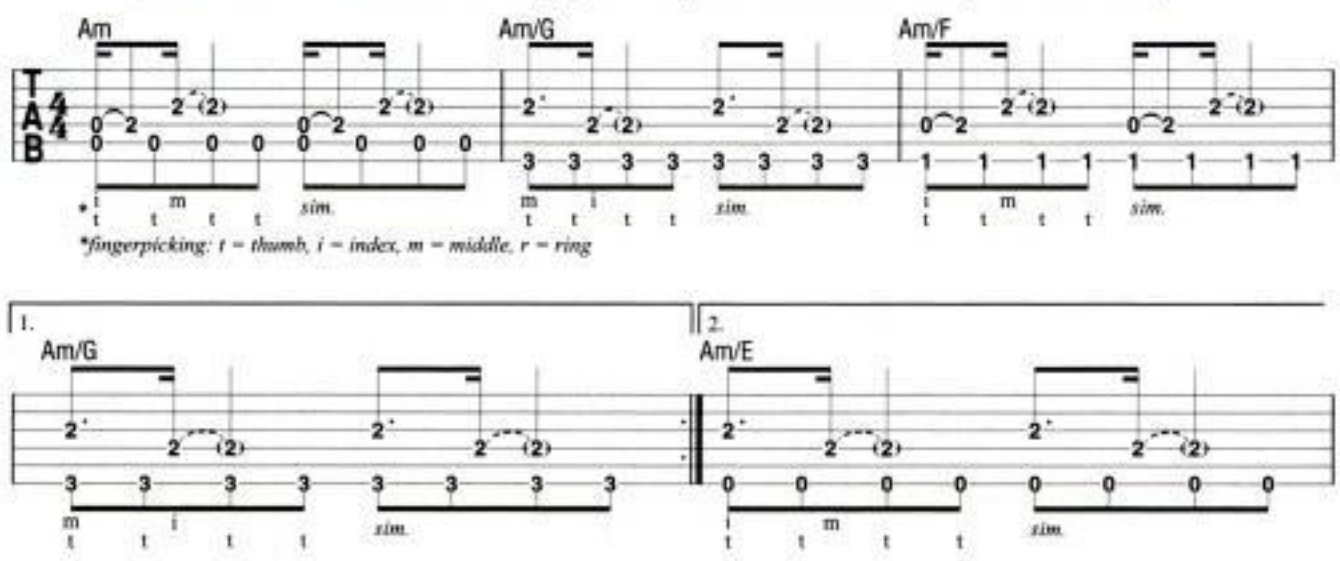
BUCKINGHAM Yes, it certainly did. When the first wave of rock and roll started to ebb a little bit, I got very interested in folk music, and, of course, the three-finger Travis picking style is a basic technique that one must learn when playing that type of music. I was also listening to what you might call "classical *lite*," some pop interpretations of classical music played on nylon-string guitar that include the ring finger in the fingerpicking technique, with melody lines brought within the fingerpicking structure.

I also picked up on the banjo, because a lot of folk groups featured the instrument. I bought myself some fingerpicks and learned to play bluegrass banjo. That is also a three-finger technique, and that style of fingerpicking informs some of the things I did later, like "World Turning."

GW Did you ever take any formal lessons?

BUCKINGHAM No, and I can't read music. I learned about music and guitar playing from listening to songs and from getting a chord book and playing as many songs as I could, so my approach to playing was always about the *song*. This also

FIGURE 1 "Big Love"
(Guitar is tuned down one half step [low to high: E♭ A♭ D♭ G♭ B♭ E♭] on video lesson)



NEIL ZLOZOWER

Copyrighted material

makes it difficult for me to analyze my own playing too deeply or technically.

GW Did you spend any time learning to play guitar solos with a pick?

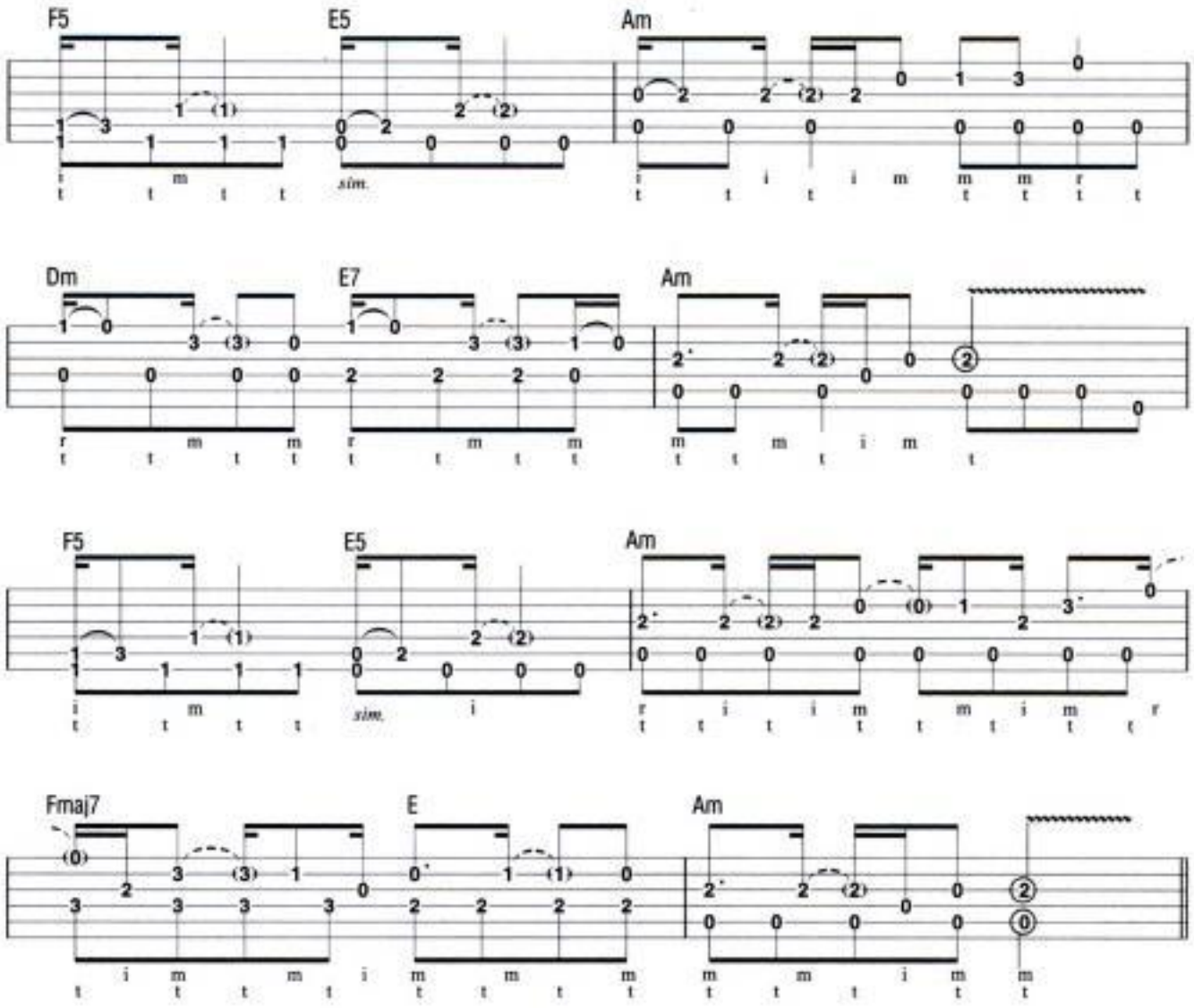
BUCKINGHAM No. When I got into a band after high school, I couldn't play lead, so I played the bass. It was only after that band broke up and Stevie Nicks and I became a duo that I began to write songs and add lead guitar into my range. By that time, I was not going to take to the pick very often. Sometimes in the studio I will use a pick for a specific application, but that's about it. The fact that I play lead without a pick is really just an extension of my limitations. When I joined Fleetwood Mac, Mick [*Fleetwood*] tried to get me to start using a pick, but it wasn't going to happen!

"I LEARNED ABOUT MUSIC AND GUITAR PLAYING FROM LISTENING TO SONGS AND FROM GETTING A CHORD BOOK AND PLAYING AS MANY SONGS AS I COULD."

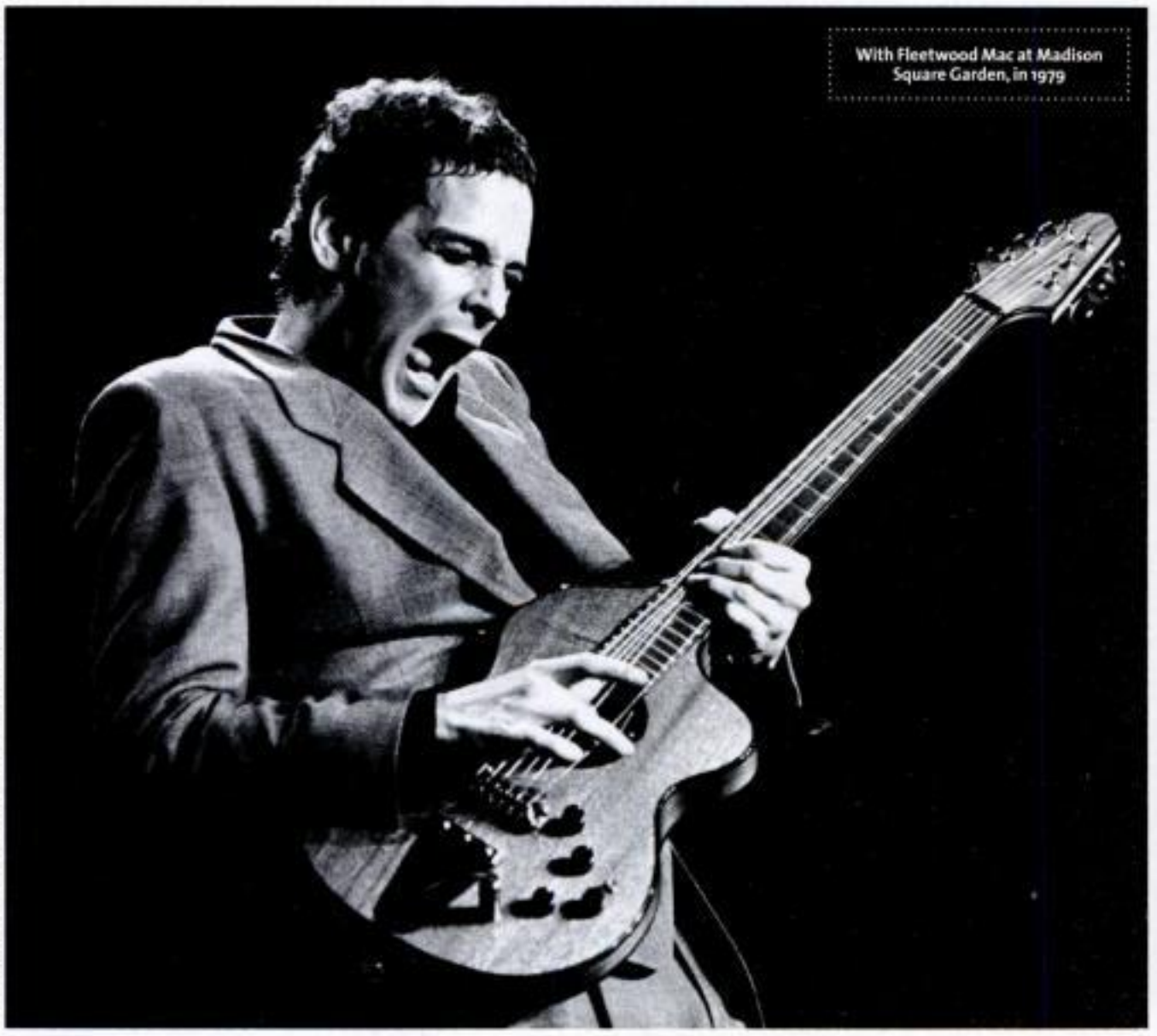
GW A great example of your unique fingerstyle technique is the track "Big Love," which has become a very popular and exciting solo acoustic guitar showpiece for you. [*A complete transcription of the live version of "Big Love" begins on page 114 in this issue.*]

BUCKINGHAM "Big Love" is interesting in regard to its subject matter, because it does comment on the way I was living my life a few years ago. I was a bachelor at the time and was living up on a hill in what I call a "post Fleetwood Mac" environment, in which many of the emotional scars and residue remained. I was leading a very narrow life that was focused on music and not much else. That has changed greatly in the last 10 years, all for the better, having met my wife, had three kids with her and moved off the hill.

Aside from the subject matter and the sense of isolation that the song addresses, the song experienced an interesting evolvement. "Big Love" was the first single from *Tango in the Night*, which was the last Fleetwood Mac album that I was involved with and produced before I left. The band was not in good shape, personally speaking, and it was time for me to reclaim my sanity. It had been an ensemble piece, a band song, and somehow over the years it transformed into a single-guitar-and-voice piece, and as such became the template for many other songs that followed it, such as "Go Insane," which also started as an ensemble piece. The transformation of



BIG LOVE, WORDS AND MUSIC BY LINDSEY BUCKINGHAM. © 1987 NOW SOUNDS MUSIC. USED BY PERMISSION OF ALFRED PUBLISHING CO., INC., ALL RIGHTS RESERVED



With Fleetwood Mac at Madison Square Garden, in 1979

GEORGE ROSE/GETTY IMAGES

"Big Love" opened my eyes to the possibilities of what I could present as part of a show onstage with just myself and my guitar.

It also opened my eyes to the possibility of making an album like last year's *Under the Skin*, which was as much about what I *didn't* do as what I did. It had no lead guitar, no bass or drums to speak of, and it was all one or two guitars doing the work of the whole track. "Big Love" was the start of all of that, and I can't say exactly how it transpired, but it transformed itself into being a very present usage of fingerpicking styles.

GW How do you play the song?

BUCKINGHAM There is something going on through the whole song that is very different from standard Travis picking: instead of laying down alternating bass figures on two strings with the thumb, it's more about bearing down on one string, in this case either the A string or the low E for the most part, and laying down steady eighth notes with the root notes of the chords [*plays* **FIGURE 1**]. These eighth notes provide the foundation and pulse, and above that I use the index, middle and ring fingers to play the melody. A constant that appears throughout this piece is a bass note and a melody note played simultaneously on the downbeats of beats one and three in each bar; the other parts of the melody are syncopated against the steady-eighths bass figure on the eighth-note upbeats.

The fret-hand fingering is important, too: on the A5/G chord [*see bar 2 of* **FIGURE 1** *and the chord frames at the beginning of the transcription on page 114*], I fret the low G with the pinkie; on the A5/F [*bar 3*], I fret the low F with the thumb.

GW How far does this acoustic arrangement stray from the original guitar part?

BUCKINGHAM There are things in the solo guitar version that have no analogy in the recorded version, such as the little single-note lead parts and the lighter arpeggiated chordal figures. I can't say where these things came from; they simply developed over time.

GW Do you take many liberties with a solo piece like this when playing live?

BUCKINGHAM I'm not big on taking liberties onstage. Certainly with solos sometimes, but when you find a structure that works, you should stick with it. People are there to see something that is *working*, and to see you do something that you do well, with a certain level of articulation. I'm not a jazz player, and I'm not someone who can go out and improvise a different set every night, and I know that. Nor am I a person who would change the set up from night to night. I used to hang out with [*R.E.M.'s*] Peter Buck, and he would pull songs out of a hat every night. I always felt there was a level of self-indulgence in that, because sometimes you'll come up with a great set, and sometimes you won't, and you're not really up there for yourself. You are up there for the people that are there to see you, and I like to stick with what I do best.

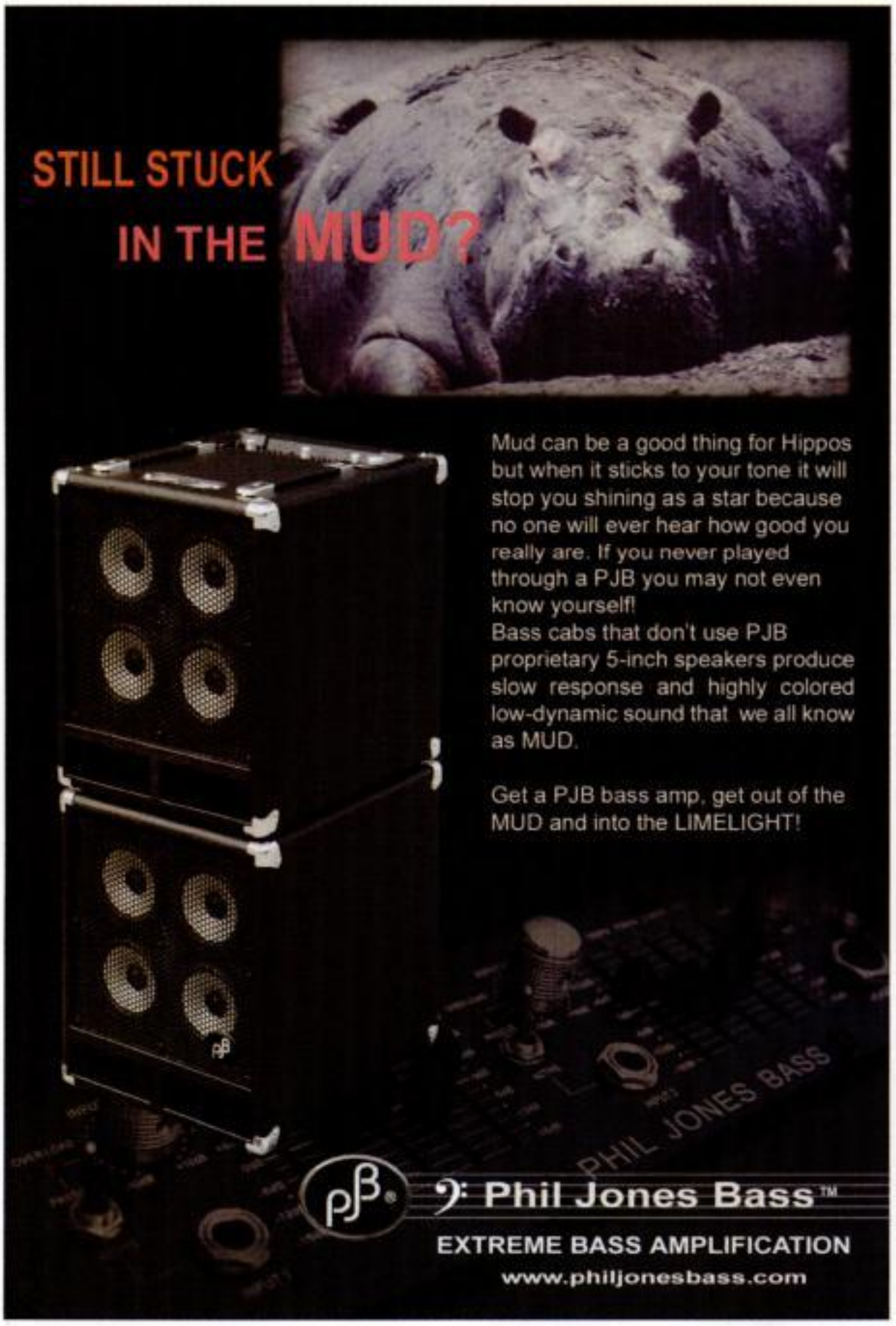
GW It seems that you pick mostly with your fingertips, as opposed to using the fingernails.

BUCKINGHAM That's true. I've tried to keep my nails strong and put strengthener on them, but onstage, when I get to the electric material, the nails just start flying into pieces, and so I decided that it's better to just cut them back and let the calluses do the work. The nails are going to go no matter what, so you're better off starting without them and getting used to playing with the skin.

GW How did you develop the guitar part for "Landslide"?

BUCKINGHAM "Landslide" is a song Stevie [*Nicks*] wrote, and it was on the first album that she and I did with Fleetwood Mac. It had been sitting around for a while from before we actually met the band, so it was waiting to find a home. On the guitar level, it's not too mysterious; it's probably the most traditional, in terms of application, and it's something that we wanted to keep very simple, much as we did later with "Never Going Back Again." It's one of the least complex, in terms of a picking style, in that it adheres pretty closely to basic Travis picking through the whole song. On the recorded version, there is an electric guitar solo that goes over it, so when we did it live, the solo became something that I integrated into the primary acoustic part.

The song is played with a capo at the third fret, and all the chords in the main acoustic guitar part are open "cowboy" chords—C, G/B, Am7, and, on the chorus, G, D/F♯ and Em. Starting on a standard first-position C chord [*relative to the capo*], the picking pattern for the intro and verse is thumb-index-thumb-middle throughout, with the thumb providing the standard "alternating bass" pattern on the lower wound strings and the index and middle fingers picking out the higher notes of the chords on the G and B strings. On the C chord, the thumb alternates between the C root note on the A string and the third of the chord, E,



Copyrighted material



With Stevie Nicks at the Universal Amphitheatre, Los Angeles, in 1977

on the D string's second fret. The physical fingerpicking pattern continues over the G/B and Am7 chords that follow, with the thumb alternating between the A and D strings and the index and middle fingers picking out the notes on G and B strings between the alternating bass notes. For the chorus, a nearly identical pattern is applied to the progression G D/F♯ Em C G/B Am7, with the thumb picking the low bass notes of the first three chords on the low E string instead of the A string.

GW Your newest release, *Gift of Screws*, features the fingerpicking *tour de force* "Time Precious Time." What inspired you to create the song's harplike, rolling picking pattern?

BUCKINGHAM The impetus for the song itself came from a piece by [*German classical composer*] Wagner. I was watching Terrence Malick's film, *The New World*, and there was a piece of music used over and over in the soundtrack that was, in terms of my knowledge of Wagner, atypical of his style. It was a beautiful orchestral piece, with swirling strings building up in an impressionistic way and then moving back down and up again—very liquid, very much like a waterfall. I decided to try, somehow, to state that with a guitar piece, and that's where "Time Precious Time" came from. It was a guitar piece before it was a song, which tends to happen some of the time.

GW It sounds like the guitar is in a very unusual tuning.

BUCKINGHAM In order to get to what I needed to get to, I had to devise an alternate tuning that would allow me to play as many open strings at a time as possible. I might have been able to get to some of the chord positions in standard tuning, but it would have made it inordinately difficult to play.

I knew I needed a root note on the fifth string, which is tuned to G, one whole step lower than normal, and I needed a fourth, sounded on the low E string, which is tuned down two whole steps to C. As for the other four strings, I tried to find four open-string notes that would work best for the chord types I wanted, and I ended up with the D string tuned up one whole step to E, the G string tuned normally, the B string tuned down to A and the high E tuned down two and a half steps to B, resulting in the top three strings tuned whole steps apart. When picking all of the strings open, it sounds a little bit Asian.

The drill then became to learn chord forms up and down the neck that were basically inversions of that open sound and would go along with either the G root note or the low fourth.

GW How do you create that harplike sound in the picking pattern?

BUCKINGHAM I basically just arpeggiate each chord from the lowest to the highest note repeatedly, using all four fingers to pick [*thumb, index, middle and ring*] in a successive, rolling manner. It's much like what I do on the song "Not Too Late," from *Under the Skin*.

A few weeks ago I played "Time Precious Time" at a Triple-A [*music industry*] convention, and I said to the audience, "I'm going to do this song, but I may take a mulligan, because all of these chord shapes are really unusual." I think I'm going to say something like that for the first few shows of the upcoming tour, like, "If I get through this, I deserve extra big applause!"

GW Like two of your contemporaries, Pete Townshend and Richard Thompson, you are a guitarist that enjoys playing in a band and also likes to approach the material as a solo acoustic performer.

BUCKINGHAM Well, I'm a fan of all the *schizoid* guitar players! [*laughs*] Without singling anyone out, I am a fan of people that use the instrument in service of the bigger picture, who are not necessarily out there trying to purvey their wares just for the sake of that alone. I think there is always a bigger picture, and I'm still trying to do that. I'm still learning. At this point in my life, to still have my motivation so intact, as well as my ideals, is great. It's a good time creatively and a good time personally.

WATCH LINDSEY BUCKINGHAM DEMONSTRATE HOW TO PLAY FLEETWOOD MAC'S "NEVER GOING BACK AGAIN" AND "WORLD TURNING" AT TABS.GUITARWORLD.COM!

NEIL ZLOZOWER



Copyrighted material



ROSS HALFIN

Copyrighted material

The Eternal Idol

He shaped the course of metal with his fiendish riffs and wicked guitar tones. Forty years after Black Sabbath's birth, **Tony Iommi** reflects on his riff-tastic career and his legacy as the grand wizard who defined metal for the ages.

BY CHRIS GILL

GUITAR WORLD

57



DARACH MCDONAGH/FEATNA LTD.

Copyrighted material

ALMOST 40 YEARS AGO DURING the summer of 1969, an event transpired that changed music forever. When guitarist Tony Iommi banged out a heavily distorted three-note octave-tritone riff during rehearsal, he and his bandmates realized that they had invented a new sound that would make them stand out from the other blues-based rock bands of their day. Singer Ozzy Osbourne penned lyrics about a black-clad Satanic figure, and the band named the song "Black Sabbath," inspired by the title of a 1963 Italian horror flick starring Boris Karloff that was showing at the midnight movies in a theater across from the band's rehearsal space. In addition to being the beginning of the band Black Sabbath (which formerly went by the name Earth), that moment was the birth of an immortal genre of music known as heavy metal.

Other undeniably heavy bands preceded Black Sabbath, among them Cream, the Jimi Hendrix Experience and the Who. But only Black Sabbath brought together all of the lasting elements that define metal, including minor pentatonic guitar riffs, occult-inspired imagery and a raw, aggressive sound. Arguably, no other metal band has been more influential than Black Sabbath. They alone have inspired several generations of bands such as Judas Priest, Venom, Iron Maiden, the Eighties heavy trinity of Megadeth, Metallica and Slayer, Death, Pantera and Mayhem, as well as nü-metal bands like Korn and Slipknot.

Through his discovery of the tritone/augmented fourth interval—once called *diabolus in musica* (the devil in music)—and his preference to write in minor keys, Tony Iommi became the founding father of heavy metal. Iommi's contributions to the genre as a guitarist are encyclopedic, and one of his biggest innovations came about literally by accident. After chopping off the tips of his right hand ring and middle fingers while cutting sheet metal at a factory job, the left-handed guitarist experimented with various means to make the guitar more comfortable to play. One of his solutions—tuning down the strings a whole step or more—presented the added benefit of making chords and riffs sound heavier. Down-tuned guitars are commonplace in metal today, but Iommi invented the practice almost two decades before other players discovered their sonic benefits.

The band Black Sabbath has survived many personnel changes since that fateful day in 1969 when Iommi, Osbourne, bassist Geezer Butler and drummer Bill Ward decided to change Earth's name, image and musical voice, but Iommi has remained the one constant throughout. While the initial classic Ozzy Osbourne–era lineup released eight studio albums over a nine-year period, Iommi has kept Black Sabbath alive over the years, releasing 10 additional Black Sabbath studio efforts with a constantly revolving lineup, including the version with Butler, singer Ronnie James Dio and drummer Vinny Appice that is now known as Heaven and Hell. "I can't think of any other band that has been through that," says Iommi. "Black Sabbath has had the same singers and drummers come and go two or three times. It's gone around in circles."

Today, Iommi remains as prolific as ever. In addition to getting together onstage with Ozzy, Geezer and Bill every few years to reintroduce classic Black Sabbath to new generations of fans, he keeps his creative juices flowing with Heaven and Hell, who continue to tour and are currently recording new material, and via solo efforts like 2000's *Iommi* and 2005's *Fused*. He's also collaborating with Gibson on three new Tony Iommi signature guitars that should hit the market later in 2009.

To pay tribute to Iommi's remarkable contributions to metal as a guitarist, *Guitar World* invited him to discuss his entire career and share stories about his lesser-known exploits, from the brief period he spent as a member of Jethro Tull in 1968 to how Black Sabbath inspired Spinal Tap's legendary Stonehenge scene. Although the genre that Iommi fathered four decades ago may have officially reached middle age, thanks to Iommi and the legions of players he has influenced, it has never experienced any crisis.

> "I'm really proud to have had such a positive influence on so many people."

GUITAR WORLD What inspired you to play guitar?

TONY IOMMI Initially I wanted to play drums, but I wasn't allowed to bring drums in the house because they were too loud. After that, I really fancied the idea of playing guitar, probably from seeing all the old rock and roll bands like the Shadows, who were a British instrumental band. I really liked the idea of playing instrumentals, and the Shadows were the only band in England that were doing that. The Shadows really got me into guitar.

GW How old were you when you started playing?

IOMMI I was probably about 12. I played accordion before that. Everyone else in my family played accordion, so I got one as well. In those days you used to just sit in your room and you didn't know what to do, so I learned to play accordion. From there I moved on to different instruments, and I eventually discovered the guitar.

GW Was it a challenge to find a decent left-handed guitar?

IOMMI It was a big challenge trying to find *any* decent guitar, let alone a left-handed one. In England, the only

FROM LEFT TO RIGHT: ROSS HALFIN; ROSS HALFIN; RICHARD E. AARON/RETNA


Iommi (left) with Vinnie Appice, Ronnie James Dio and Geezer Butler in 1981


With Butler, Bev Bevans and Ian Gillan in 1983


With Dave Spitz, Eric Singer, Glenn Hughes and Geoff Nichols in 1983

Copyrighted material



With Black Sabbath in the early Seventies: (from left) Iommi, Ozzy Osbourne, Geezer Butler and Bill Ward

ones you could find then were very cheap. If you wanted a left-handed guitar, you had to order one from a catalog and then wait three months for it to show up. A few years after I started playing, I was lucky enough to come across a left-handed Fender Stratocaster that somebody who worked in a shop had tucked away and told me about.

GW It's fascinating how the factory accident led to you tuning down your guitar to make it more comfortable to play, but at the same time it also made what you played on the guitar sound heavier.

IOMMI Everything I did was to make it more comfortable for me, first and foremost. It used to hurt a lot to play because my fingertips were very sensitive. If my plastic fingertips ever came off, which did happen one time, my fingers would be sliced right open by the strings and there would be blood everywhere. I really had to work with my guitar setup so I could be able to play. There were some limitations,



With Neil Murray, Bobby Rondinelli and Tony Martin in 1995



The reunited Black Sabbath in 2001



Heaven and Hell in 2007

Copyrighted material



but I had to try to get over it. That's how I came up with all of these other things, such as a 24-fret neck and lighter strings, so I could do more. But it really helped us get the sound we were looking for.

(top) With Osbourne in 1974; (left) with Appice, Dio and Butler in 1981; (below) the Stonehenge set during rehearsals at Shepperton Film Studios in 1983; (bottom) at Meadowlands Arena, New Jersey, in 1983







GW I would imagine that tuning down also made it easier for Ozzy to sing.

IOMMI Whenever we tuned down, he would just end up singing even higher, so I'm not sure it helped at all! All of a sudden he could reach the higher notes.

GW How did you briefly become a member of Jethro Tull?

IOMMI I was in a band with Ozzy, Geezer and Bill before we called ourselves Black Sabbath, and we were playing a show supporting Jethro Tull. That was the same night that [*Tull guitarist*] Mick Abrahams handed in his notice. After the show they asked me if I'd be interested in joining them. It was a bit of a shock. I felt really bad leaving the other guys in the band, so I asked them how they felt about it, and they said that I should join Jethro Tull. I called Jethro Tull back the next day, and they told me that I'd have to come down for an audition. I went, "Ah, fuck." I'd never auditioned for anything in my life, and I hated being around crowds of people. But I did go to London, and there were dozens of guitar players there, including Martin Barre [*who eventually became Jethro Tull's guitarist*]. I was just going to walk out of there, but one of the guys came running out and asked me to just give it a chance. I told him that I wasn't going to wait around there with everybody; it just wasn't my thing. He told me to go sit in the café across the road and have a cup of coffee and that they'd come get me when everybody was gone. That's what they did. The came and fetched me, I played, and they said that I had the job.

GW The only performance you did with Jethro Tull was the Rolling Stones' Rock and Roll Circus [*a circus-like event staged by the Stones in December 1968 that featured performances by the Who, Eric Clapton, John Lennon and many others*]. What was that like?

IOMMI That was fantastic. It was very different, as nobody had tried to do anything like that at that time. It opened my eyes to a lot of other things. John Lennon was there along with Eric Clapton, the Who—all sorts of people, all in one go. I got to know a lot of people through that.

GW Why did you play only a few months with Jethro Tull?

IOMMI I felt really bad about being in a different band. When I went back to rehearsals with Jethro Tull, I took Geezer down there with me. We stayed at a place where one of the guys in Ten Years After lived, and Geezer was going to look for another band to play with. There I was at rehearsals, and Geezer was sitting in the back of the room. I felt so bad for him. It just seemed like it wasn't right for me at that time.

Everything Jethro Tull did was right on time. You had to be there right at nine o'clock in the morning and then rehearse until lunch break. At lunch, the band was supposed to sit at a separate table from Ian [*Anderson, singer*]. There was Ian and then there was the band. They were separated from each other. I didn't understand that, because I wasn't with the band for very long. I walked over and sat down with Ian and everybody was telling me that I shouldn't be seated there. It just seemed weird to me, because I was used to being a member of a band where we all treated each other equally. I've always gotten along very well with Ian, and I still stay in touch with him until this day. But it just wasn't for me. I finally told him that I wasn't comfortable with the situation, and he asked me to give it more time. My heart just wasn't there, so I told Geezer, "Let's get the band back together and get out of here." We called Ozzy and Bill and decided to work really hard at what we were doing. We put our total commitment into it.

GW With Earth you were playing blues-based rock. What led to that seismic shift that transformed Earth into Black Sabbath and the unique new sound you created?

IOMMI The song "Black Sabbath" came first. We were in our rehearsal room one day and I came up with this riff. We all went, "Bloody hell. That's really different. That's great." The sound just came about. We weren't working on it or trying to come up with something different. That riff pointed us in a direction of where we thought we should be going. We wanted to do

FROM TOP TO BOTTOM: LAURENS VAN HOUTEN/FRANK WHITE PHOTO AGENCY; ROSS HALFIN; ROSS HALFIN; BOB LEAFE/RETNA LTD.

Copyrighted material

Monkey Business

Gibson introduces three new Tony Iommi signature model guitars. BY CHRIS GILL

THE GIBSON SG HAS REMAINED Tony Iommi's main guitar ever since January 1970 when Black Sabbath recorded its debut album. When a pickup on Tony's Fender Stratocaster stopped working, he switched to a 1965 SG Special that was his backup instrument. Impressed by the heavier sound of the SG's single-coil P90 pickups, Iommi never looked back.

Sometime during the Seventies Iommi affixed a decal of a cartoon monkey playing a violin on the SG's body, and the guitar earned the nickname "Monkey." Iommi retired the "Monkey" SG many years ago and loaned it to the Hard Rock Café in New York's Times Square, but recently the guitar ended up in the hands of Gibson's Custom Shop, which will be making a limited-edition, highly accurate replica of this iconic instrument, which was used to record several of Black Sabbath's early albums and on the band's first worldwide tours.

"Gibson has threatened to make a replica of my Monkey guitar for about four years now," Iommi says. "I used to do a lot of fiddling about with my guitars in the Seventies. The original pickups in that guitar were P90s, but I had them potted and encased in resin to prevent feedback and squealing. Jay Dee [*John Diggins*], who makes custom guitars for me, encased the pickups in metal cases. Then I put a pickup made by John Birch in the neck position."

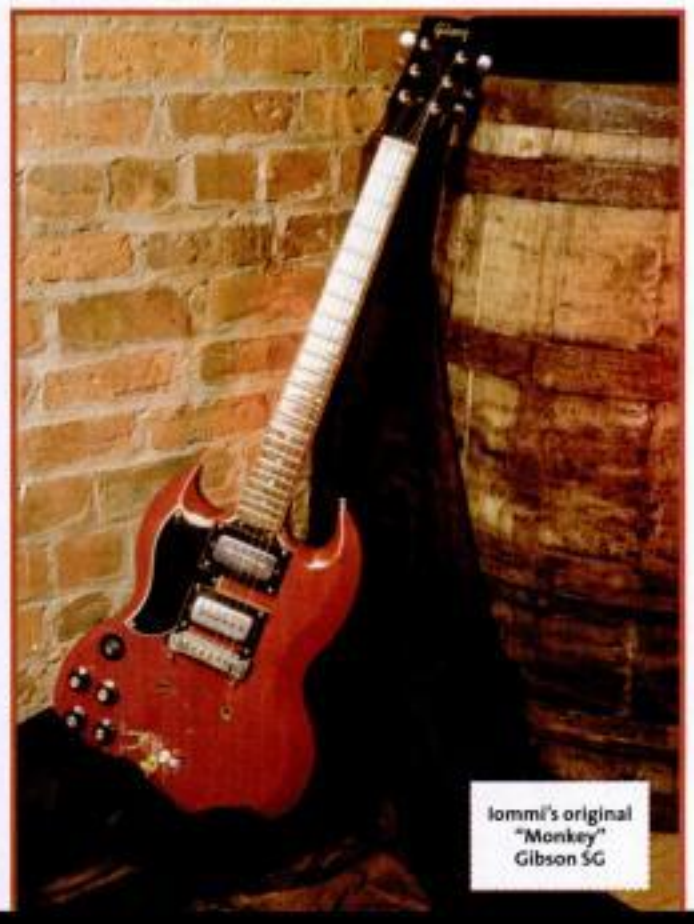
The Monkey SG features several other customized touches, including a polyurethane finish on the fingerboard and an early Badass-style bridge. Pat Foley of Gibson's Custom Shop explains, "Because of the extensive modifications made to it, it is a very difficult guitar to duplicate and produce, so the number of available guitars will be very limited. Both of the pickups have very high output, and they're potted in epoxy, which is similar to what we do with Gibson's Tony Iommi signature model pickups."

Foley says that the Monkey replica will be a brief "palate cleanser" as Gibson's Custom Shop makes the transition from the first Tony Iommi Custom Shop model to a new version. (The Custom Shop model was recently discontinued, but it's still available by custom order.) The second-generation Tony Iommi Custom Shop Gibson SG will include similar features as the original model, such as a 24-fret neck and Iommi signature pickups, but slight modifications will be made to make the guitar easier to produce and more affordable.

Gibson USA will also be introducing a new Tony Iommi signature model based on the new Diablo SG body style, which features a distinctive carved top. "It's a bit of a different shape from my usual SG," Iommi says. "It has some gorgeous body contours, but it still looks like an SG. It will have my signature pickups, and the neck will probably be similar to the one on my custom guitar."

"Tony has very distinct ideas about how this model should be," Foley explains. "He wanted a 24-fret neck, and he wanted a modified neck heel that is closer to the one on his Custom Shop model. We also changed the knobs. Tony uses a great big honkin' volume knob, because it helps him roll off the volume more quickly. The guitar will have upgraded electronics, including Bourns pots made to Tony's specifications. We've made him a prototype with a matte-black finish, and it looks very sinister, sharp and dangerous—perfect for Tony."

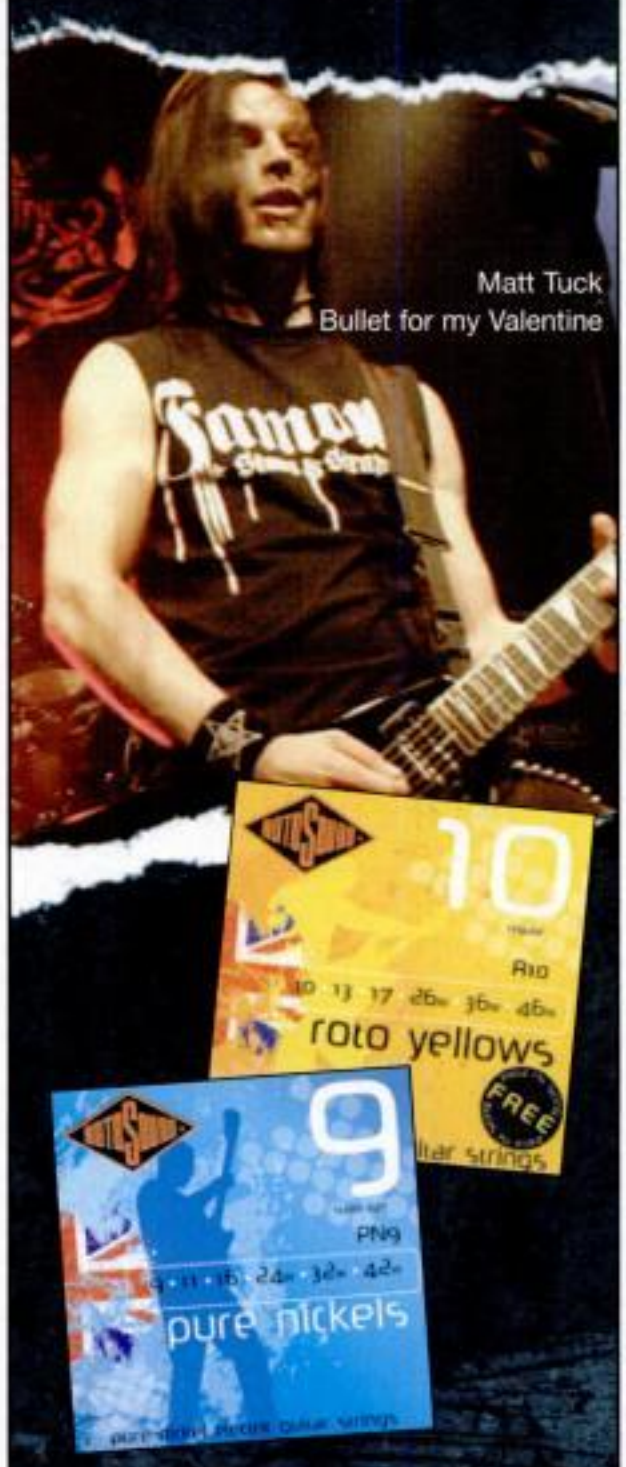
In addition to these three new Gibson Tony Iommi models, Epiphone will continue to offer the affordable G-400 Tony Iommi SG. "That model is one of Epiphone's best sellers," Foley says. "Tony is one of only a handful of guitarists who has signature models from all three of Gibson's major divisions: Epiphone, Gibson USA and the Gibson Custom Shop. He is an iconic guitar player who represents an entire vast genre of music, so we're very honored to pay tribute to him with guitars that appeal to a wide range of players and collectors."



LORINDA SULLIVAN

Iommi's original "Monkey" Gibson SG

ROAD TESTED



ROTOSOUND MUSIC STRINGS - AT THE HEART OF ROCK N ROLL SINCE 1958

ROTOSOUND®

into the music

www.rotosound.com

www.myspace.com/rotosoundmusicstrings

Copyrighted material

our own stuff, and this was a direction that no one had tried before.

GW Several songs that Earth recorded—"The Rebel," "Song for Jim" and "When I Came Down"—have surfaced over the years in snippets, but none of the full songs are readily available. What is the story behind those songs?

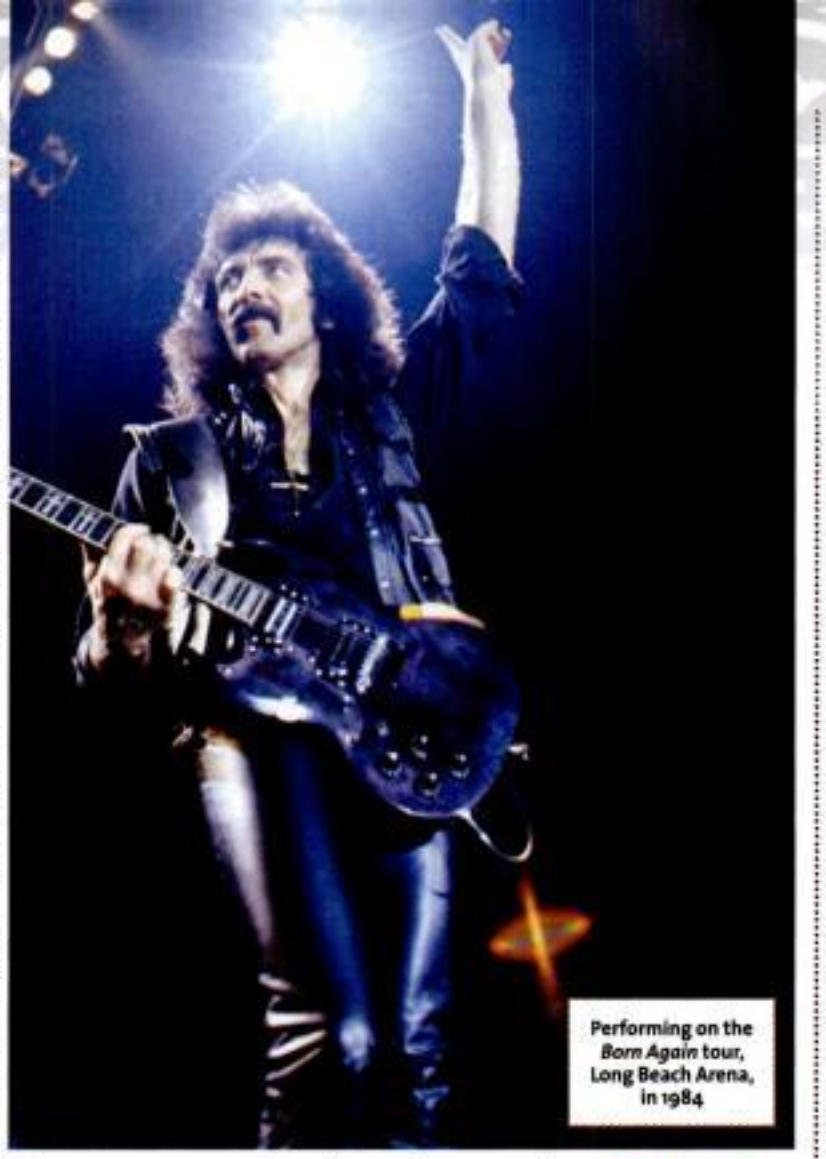
IOMMI We didn't write those songs. They were written by a chap named Norman Haines. At the time we were managed by Jim Simpson, who was a local Birmingham guy. He insisted that we record these songs that his friend Norman had written. We just wanted to play so we recorded them. We wanted to write our own songs and make our own record, but this was just an initial effort. We had never been in a recording studio in our lives before that. It was a very basic studio. Even back then we never really wanted those recordings to see the light of day. Those songs sound nothing remotely like Black Sabbath.

GW You used Laney amps during the band's early days. What influenced your decision to use their amps?

IOMMI Laney started up as a company about the same time that we did as a band. They're a Birmingham company, so we approached them to see what kind of deal we could get. Since we were from Birmingham as well we thought it would be nice to use something that was from our own hometown. Lyndon Laney, who owns the company, was very open to the idea, so he gave us some amps. Back then the amps were really basic, and they used to blow up. Then they tried to make a 200-watt model, and that blew up, too. There were growing pains, just like you have with everything. In some ways we were testing things for Laney, but I really liked the sounds that I got from his amps. I had a couple of Marshalls before that, but we wanted to have a lot of equipment, and to be blunt about it, we couldn't afford to buy any. Lyndon gave us a lot of stuff, and we were really pleased with that. We used it, liked it and got it for nothing, so it was great for us. We worked with him over the years. For a while I moved on to something else, but I came back to Laney. Of course, now Laney makes my own signature model amp [*the GH100TI*].

GW When you were making the first album, you started recording with your Stratocaster but then you switched to your Gibson SG. What made you decide to stick with the SG from then on?

IOMMI The SG was the only other guitar I had at the time. I initially had this right-handed SG, and I used to restring it and turn it upside down so I could play it left-handed. I heard about someone who had a left-handed guitar, and he played it upside down. I decided to contact this guy, and we swapped guitars. I got the SG just so I'd have a spare guitar, because I loved the Strat. We went into the studio to record the first album, and just after we finished "Wicked World" something went wrong. No sound was coming from it. In those days you couldn't go to the store and buy a new pickup. We had only finished the one track, and all of a sudden the guitar was gone. We only had so much time in the studio to make the record, so I switched to the SG. Because I recorded everything on the SG, that became my sound, and I stuck with it.



Performing on the *Born Again* tour, Long Beach Arena, in 1984

GW What was your setup in the studio then?

IOMMI It was just the SG into a [*Dallas-Arbiter*] Rangemaster Treble Booster into the Laney amp. I plugged into the bass [*input*] on the amp back then. It was a hell of a racket but it was a good sound. I used to pick up every possible [*electronic*] interference with the Rangemaster. It was great until we started playing places like the bloody Philadelphia Spectrum, where they had all of these machines to make ice for the hockey rink. You wouldn't believe the racket that those things can make!

GW Black Sabbath continued in a rather consistent direction for the first six albums, but *Technical Ecstasy* was a rather significant shift. What happened there?

IOMMI Basically, I took on the creation of that album by myself. I was just left to it. We had a number of different people playing on it, for a start, like Gerald Woodruffe on keyboards. It became very experimental for us. I was in the studio for endless hours by myself, farting about and trying something else. I was even using Vox AC30 amps.

"If my plastic fingertips ever came off, which did happen one time, my fingers would be sliced right open by the strings and there would be blood everywhere."

GW On *Never Say Die!* your guitar playing stretched out quite a bit from what you had done on previous Black Sabbath albums.

IOMMI We did go out on a limb with that album because it was a weird time for us. Ozzy had left the band, and I had already booked a studio in Toronto, of all places. A couple of days before we left for Toronto, Ozzy decided to come back to the band. When we got to Toronto, we sat around trying to write the album. We rented a cinema in which to write songs during the morning and afternoon, and we'd go in the studio to record at night. It was the middle of winter, and the cinema was bloody freezing cold because they didn't turn on the heat during the day. It was a bit hard, so that's probably why the tracks are different from a lot of the other things we'd done. There were a couple of jazzy songs, and Bill sang "Swinging the Chain" because Ozzy refused to sing it. It was a very difficult time. I suppose we got a bit lost, but I like a few of the songs that we did for it.

GW What finally led to Ozzy's departure from Black Sabbath?

IOMMI After we recorded *Never Say Die!* and did a tour with Van Halen, we ended up in Los Angeles and tried to make another album. It really went to bits then. That's when the drugs were at their full force, and it just wasn't happening. We couldn't get Ozzy to do anything. The rest of us weren't exactly angels, but we could still function. We knew we had to do something, so we decided to get another singer. It was either that or break up the band, which nobody wanted to do. It's like a factory: if somebody leaves you don't close it down. It was sad to see it happen, but it was the only thing that we could do.

GW The *Heaven and Hell* album was a bold reawakening for Black Sabbath. Your guitar playing, in particular, seemed to be more technical and inspired than it had been in a while.

IOMMI I was so inspired by working with Ronnie [*James Dio*]. Working with Ozzy for all of those years, I knew roughly what he was going to do or what he was going to sing. Ronnie was completely different. He would sing across riffs and chords, and it opened up a lot more possibilities for what I could play. We were at such a low point when Ozzy left the band, but when Ronnie came along it was great to really be working again and doing something. It gave us a purpose, and a challenge as well. With Ronnie we didn't know what was going to happen next, and we knew that we really had to work to make it happen.

GW You only made two studio albums before Ronnie left. What happened?

IOMMI When we recorded the live album [Live Evil] everything went pear shaped [*British for "horribly*

NEIL ZLOZOWER

Copyrighted material

Put yourself in the lead...

...with JamVox.

JamVOX – a unique integrated monitor and software system that extracts the guitar from any MP3 so that you can take center stage with your favorite band.

At the heart of JamVOX is our incredibly effective Guitar XTracktion (GXT) technology. It lets you isolate the guitar part of your chosen song, slow it down without changing the pitch to make it easier to learn more complex or faster passages, or remove it completely so you can take the lead. And because you've got instant access to dozens of legendary amp and effect models all in one easy-to use 'drag and drop' software interface, you can recreate the sounds of the world's top players or create your own custom tone.

GXT Guitar XTracktion

Mac

Windows XP Vista

YYour Heroes.

YYour Guitar.

IPlug into your favorite band.



VOX
AMPLIFICATION LTD.®

www.MyJamVOX.com

Copyrighted material

wrong"]. A lot of rumors were being passed around, and we listened to them. People were telling us that Ronnie was coming into the studio after we'd left and changing everything. It was all rubbish, really, but it came to a head, and we started arguing about it. We finally decided that was it, and we started looking for another singer.

GW After Ronnie was gone, Ian Gillan joined Black Sabbath to record *Born Again*. For that tour, the band made some Stonehenge props that I understand became the inspiration for the Stonehenge sequence in *This Is Spinal Tap*.

IOMMI Our story is almost exactly the same, except our Stonehenge props were too big. Geezer came up with the idea, and we thought it sounded pretty good, so we wrote the idea down on a piece of paper. They spent months making the Stonehenge stage set, and we didn't see anything until it was done. They delivered it to us in Birmingham where we were rehearsing, and we couldn't believe the size of it. It was so big! We didn't know how we were going to fit in anywhere we were supposed to play. We were only able to use the full set at two outdoor shows we did—the Reading Festival and some festival in Ireland. We carted the whole bloody thing all over America, and we were able to use only half of the set at most. It was too tall.

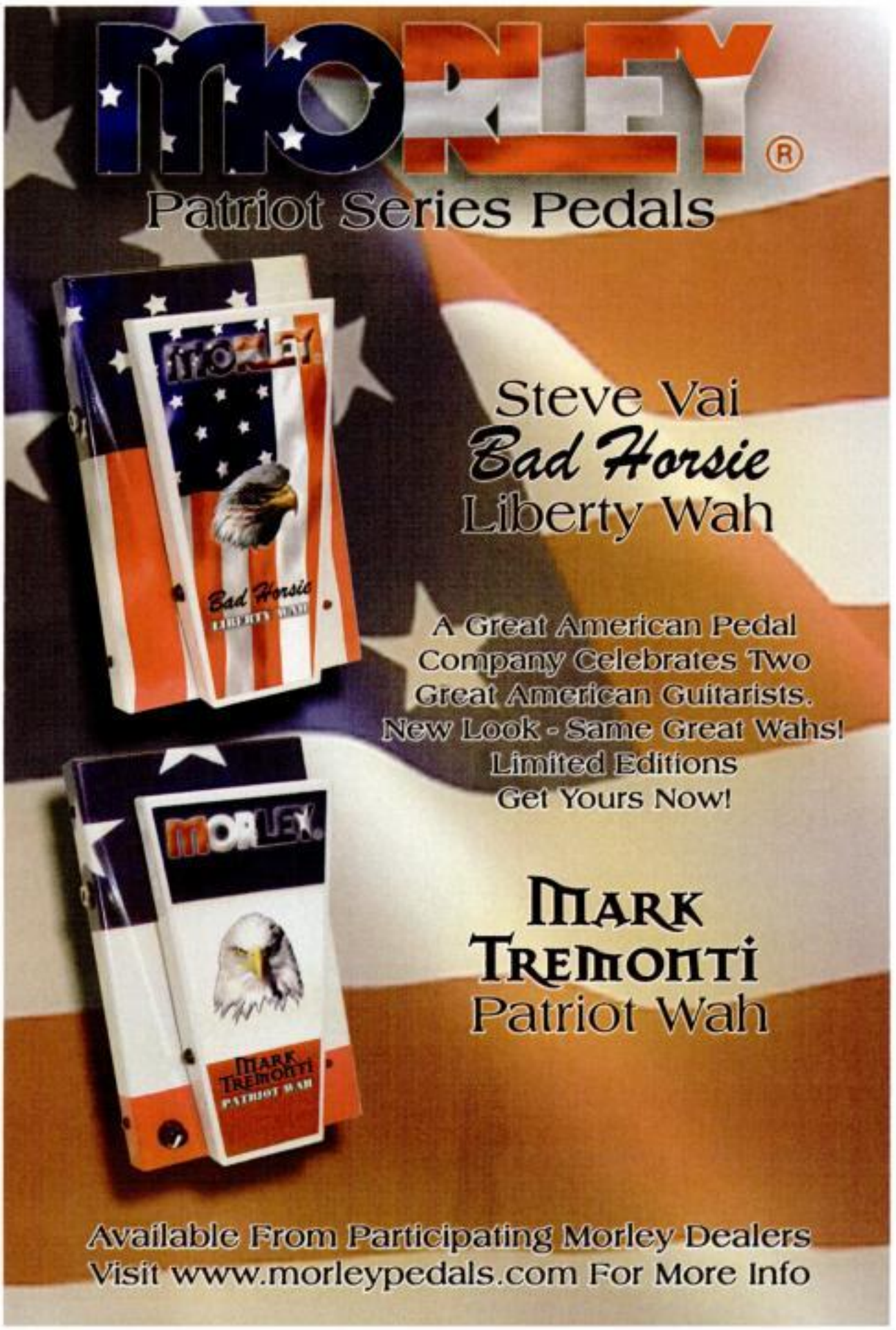
GW Was the next Black Sabbath album, *Seventh Star*, supposed to be a solo album?

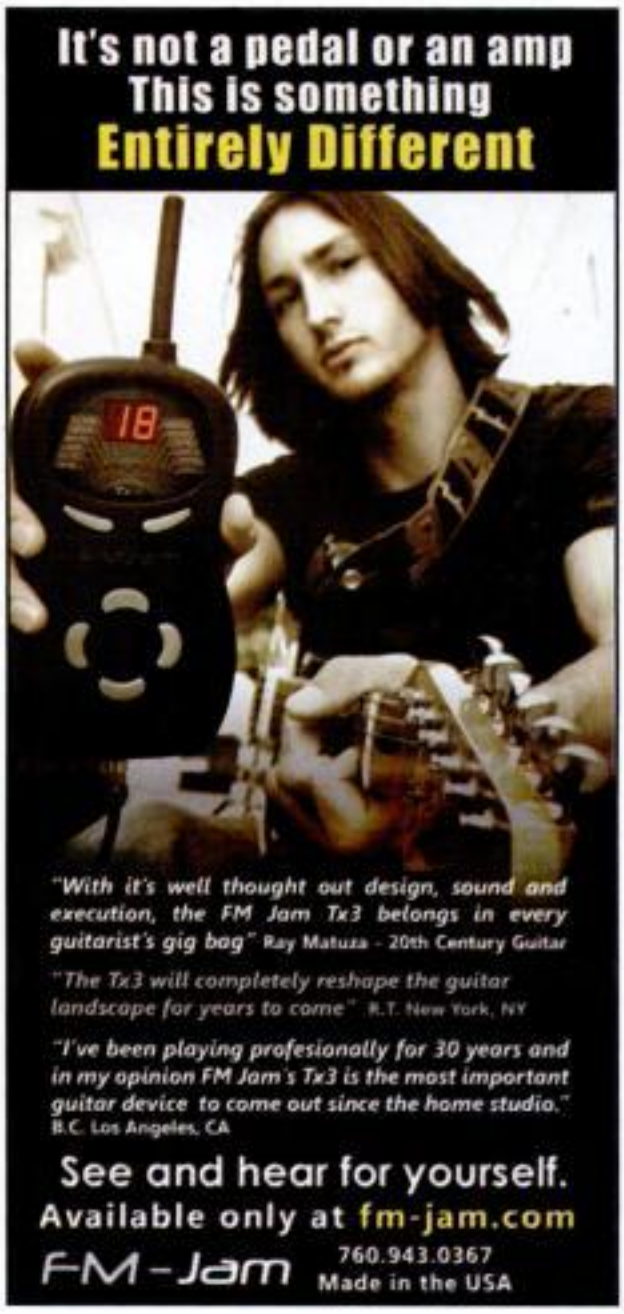
IOMMI I had gone off on my own and was working on a solo album, but it ended up being a bloody Black Sabbath album. I wasn't in control of things then. The label said that I owed them a Black Sabbath album. Originally I wanted to use different singers on different songs, which is what I did when I finally released my first true solo album in 2000 [Iommi]. But it was so difficult in those days to get labels to allow their artists to guest on other people's albums. When Glenn Hughes came along, I decided just to do everything with him. If I used different singers it would have taken forever to make that album.

We did some shows afterward that were horrendous, because Glenn was in a bad state. He just didn't have the confidence, and it was difficult anyway because the album was called "Black Sabbath featuring Tony Iommi." It forced us to do shows as Black Sabbath, which meant that we had to play songs like "War Pigs" and "Iron Man," but with Glenn singing them. He did a great job, but he didn't last that long. We had to bring Ian Gillan back to finish the tour. That was a tough period for us.

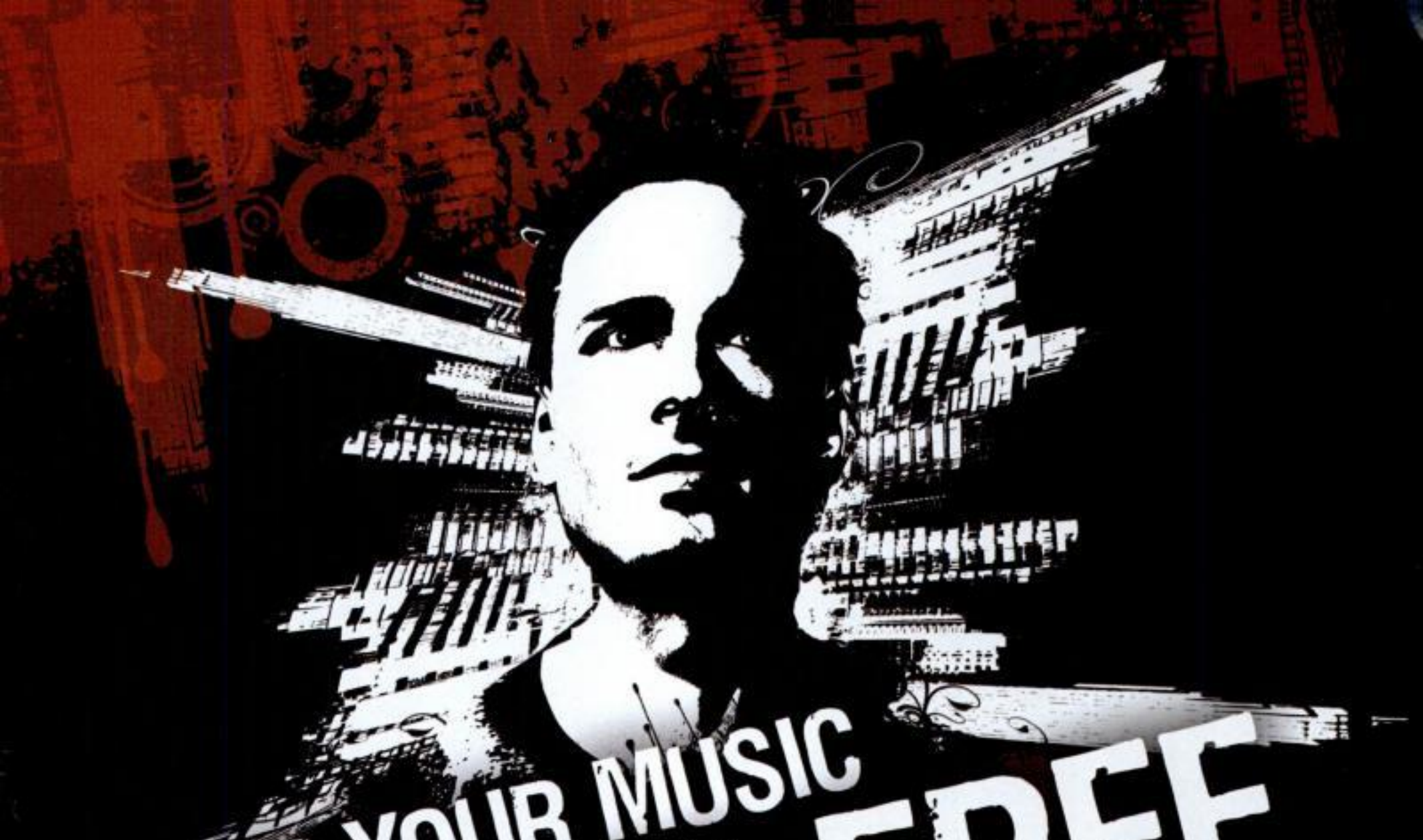
GW What led to the Black Sabbath reunion with Ozzy in the late Nineties?

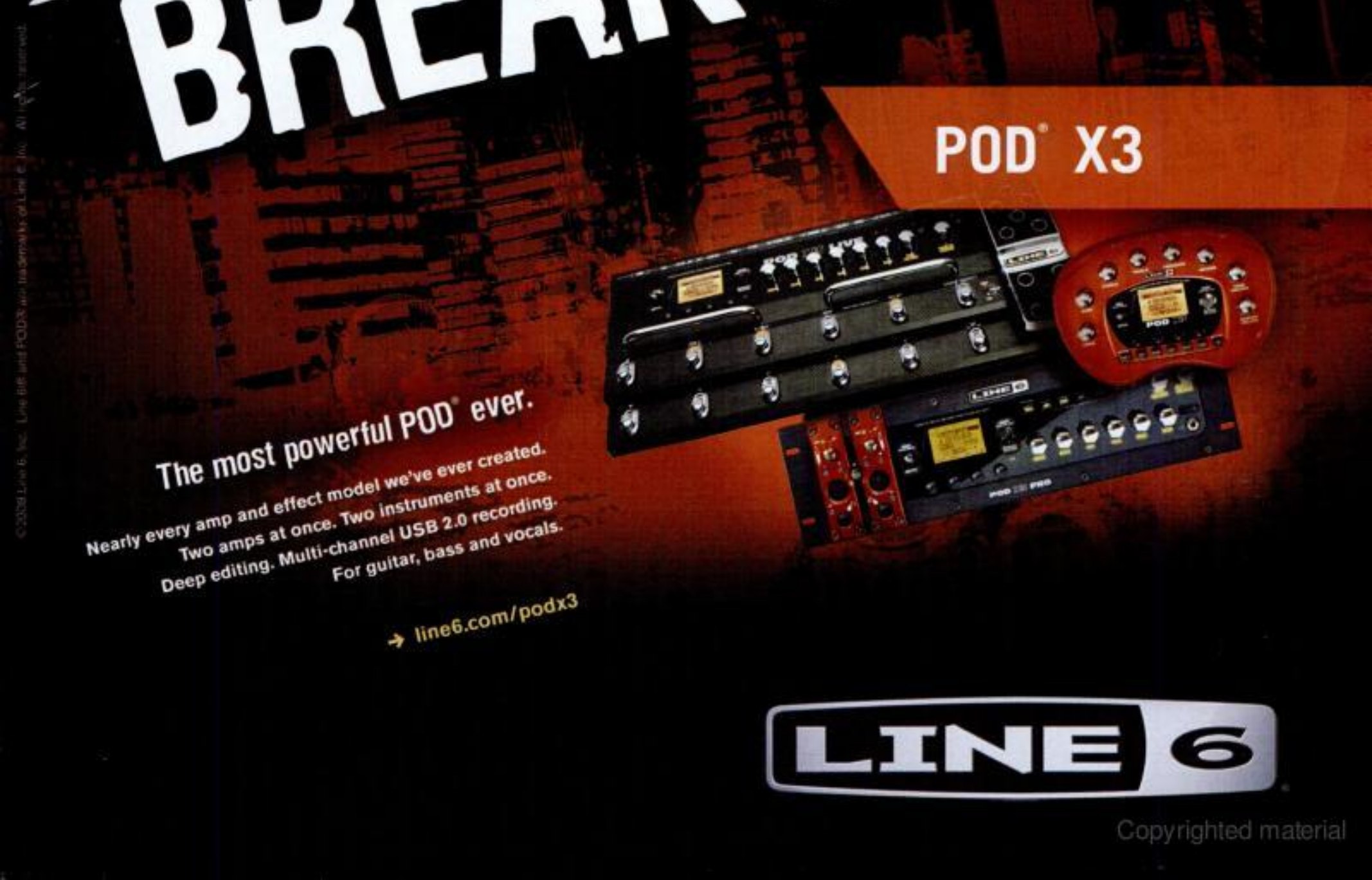
IOMMI We had gotten together for Ozzy's "final" show and played two or three songs with him in 1992. In 1997, we got a call from Sharon [*Osbourne*], and she asked if we'd be interested in doing some shows with Ozzy. It was low-pressure situation—nothing more than playing a few shows and no big agreements. I thought that sounded pretty good. I asked if they had asked anyone else yet, and they said that they wanted to ask me first.



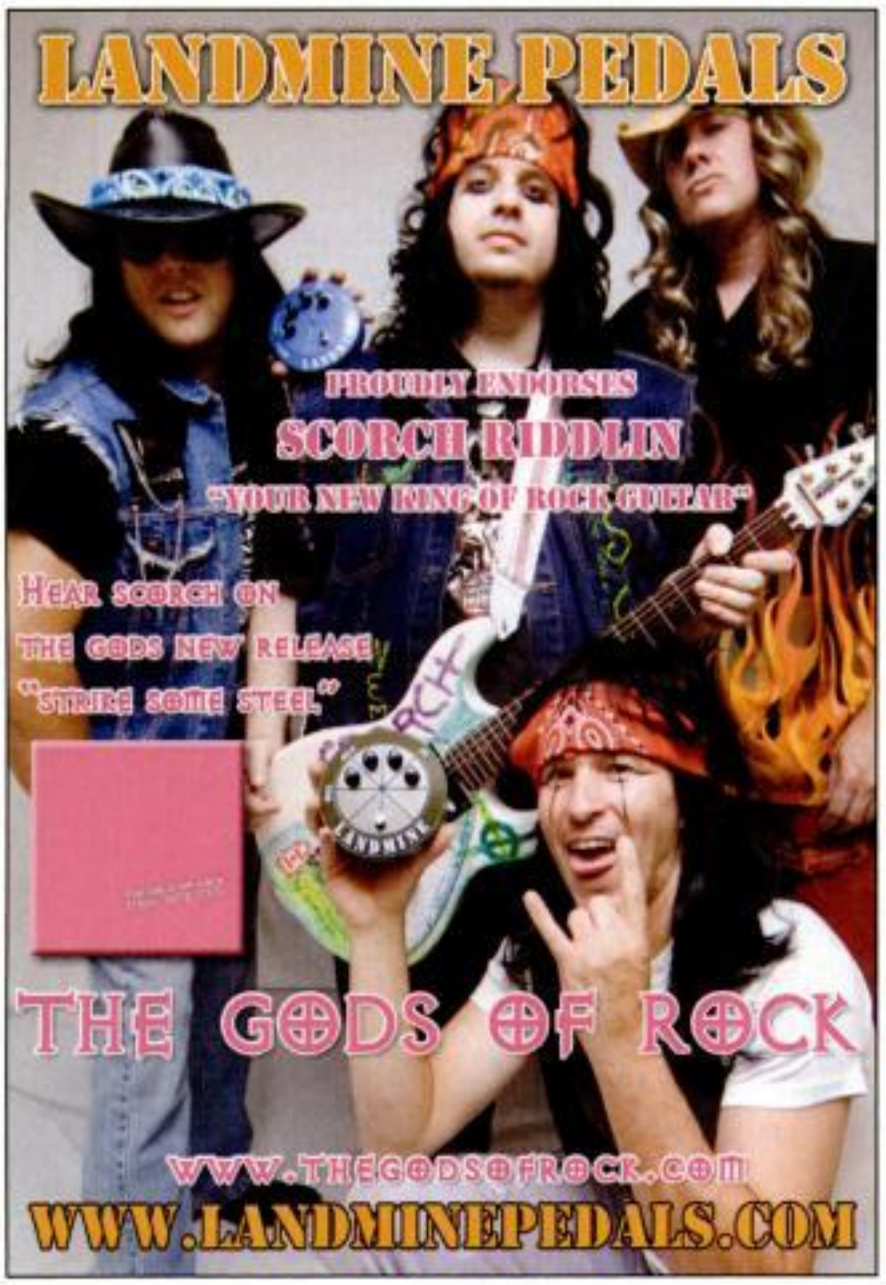


Copyrighted material





Copyrighted material



Then they asked Geezer, but they didn't ask Bill. At the time Bill was going through a lot of problems, and they probably thought it would make things too complicated.

We did the shows, and they went well, but I knew that we had to get Bill back in it. We got him back, and off we went. It was lovely to play the songs as the band had done them. The audience reaction was just great. We all had buried the hatchet, and we were a band again.

GW Initially, Heaven and Hell was formed for a single, one-time tour, but it's now turned into more than that.

IOMMI That was another thing that wasn't planned. We're just taking it as it comes. When the label wanted to put out the *Dio Years* compilation, they asked me if I had any old recordings that we had never used. There were a few things, but I suggested approaching Ronnie and seeing if he'd be interested in recording a few new songs. Ronnie came over to England to work in my studio, and we got to know each other again. It really fell into place. We recorded one song, then two, then three, in a really short amount of time. We played it to the other guys. They thought it was great, and off we went and finished those three songs. Then we decided to go out on tour.

We're taking it step by step. We're not saying we're going to be doing this for the next 10 years; we've just done it because we really want to do it. That's much better than saying that the band is going to be around forever. Getting back together with Ronnie this time is a totally different thing. We give and take a lot more all around. It makes it so much easier. If you become too stubborn in these things, they don't last. It just blows to pieces. We definitely realize that this is it. We've dropped all of our egos and we're getting on with it. It's been great this time.

GW You've inspired a huge genre of music that is still going strong today. How does that make you feel?

IOMMI It's fantastic to me. When I look at MySpace, I can't believe all of the bands that are inspired by us. I'm always meeting guitar players who tell me that I inspired them to play guitar. I'm really proud to have had such a positive influence on so many people.



Copyrighted material

NO COMPROMISE



THE COMPLETE GUITAR PROCESSOR DONE RIGHT
REVOLUTIONARY AMP SIMULATION
WORLD-CLASS EFFECTS
UNPARALLELED FLEXIBILITY
UNRIVALED POWER
REAL AMP FEEL
NO EXCUSES

HEAR IT. FEEL IT. BELIEVE IT.

FRACTAL
AUDIO SYSTEMS

WWW.FRACTALAUDIO.COM

Copyrighted material



INTO THE BLACK

A collection of famous hard rockers, shredders and metalheads pay tribute to TONY IOMMI and cite their favorite Sabbath song. INTERVIEWS BY NICK BOWCOTT



DAVE MUSTAINE (Megadeth)

"I PERSONALLY LIKE a very obscure track that was on one of Tony's least popular records with the original Sabs lineup: 'Never Say Die.' The simplicity of Iommi's style makes this rhythm progression one of my all-time favorites: fast, classic English riff-stylings with a climactic arrangement. I dug this song so much that I chose to record it for the Sabbath tribute record [*2000's* Nativity in Black II] we did several years ago."

ERIC PETERSON (Testament)

"ALTHOUGH IT WOULD be easy to choose any Black Sabbath tune from the early classic years with Ozzy, I would have to say 'Die Young,' from *Heaven and Hell*, is my pick. Not only did Sabbath recruit Rainbow's Ronnie James Dio but Tony reinvented Sabbath's sound, his guitar tone and writing style. 'Die Young' is classy and epic. During its angelic intro, Tony lays down some tasty licks and then slams into some heavy chord progressions that are instantly recognizable as Sabbath while keeping it fresh. His lead is incredibly fluent and really sits well with this song, too.

MICHAEL AMOTT (Arch Enemy/Carcass)

" 'CHILDREN OF THE GRAVE' was one the first songs by Sabbath that I heard, and it still kicks my ass. This is prototypical thrash/death metal in all its downtuned, downpicked and palm-muted glory. Iommi's legacy with Black Sabbath is the foundation upon which heavy metal was built."

BRENT HINDS (Mastodon)

" 'SABBATH BLOODY SABBATH.' The 'dreams turn to nightmares, heaven turns to hell' riff at the end of that song is unbeatable. I truly enter the Iommisphere over his guitar tone, not to mention his tasty placement of licks. That is one consistent and nimble geezer!"



BILL KELLIHER (Mastodon)

"DON'T WORRY IF YOUR DOC tells you that you have the 'Symptom of the Universe'—Tony Iommi has the cure. That song has one of the heaviest opening riffs, straight from Lucifer's fiery fingertip, and the guitar solo is from the outer reaches of space. You just know Tony signed a deal with the devil to create the power of this riff and song."



JIM ROOT (Slipknot)

"IF I HAD TO PICK ONE SABBATH song as my favorite it would be 'Lord of This World.' It's heavy, riffy and melodic, and it has a doubled lead—plus, it goes off in the middle and comes back around to the original riff seamlessly."

MICHAEL OCHS ARCHIVES/GETTY IMAGES (IOMMI); DAVE WILLIS/RETNA (MUSTAINE); ASHLEY MAILE/RETNA (MASTODON); DALE MAY (ROOT);

Copyrighted material

SLASH

"THE OUTRO RIFF TO 'Sabbath Bloody Sabbath' is the heaviest shit I have ever heard in my life. To this day, I haven't heard anything as heavy that has as much soul. Tony Iommi is the godfather."

MARK MORTON (Lamb of God)

"ONE OF MY FAVORITES has always been 'Electric Funeral.' There's something about the haunting simplicity of that opening riff that just sticks in my head and scares the hell out of me. Today's metal guitarists overplay and jam as many notes and tricks into a riff as they possibly can. Tony's work, particularly on 'Electric Funeral,' is a harsh reminder from an older, wiser, forefather that we are far too often chasing our own tails. Just a few correctly placed scary notes will blow the doors off your latest 'Betcha Can't Play This' riff damn near every time."



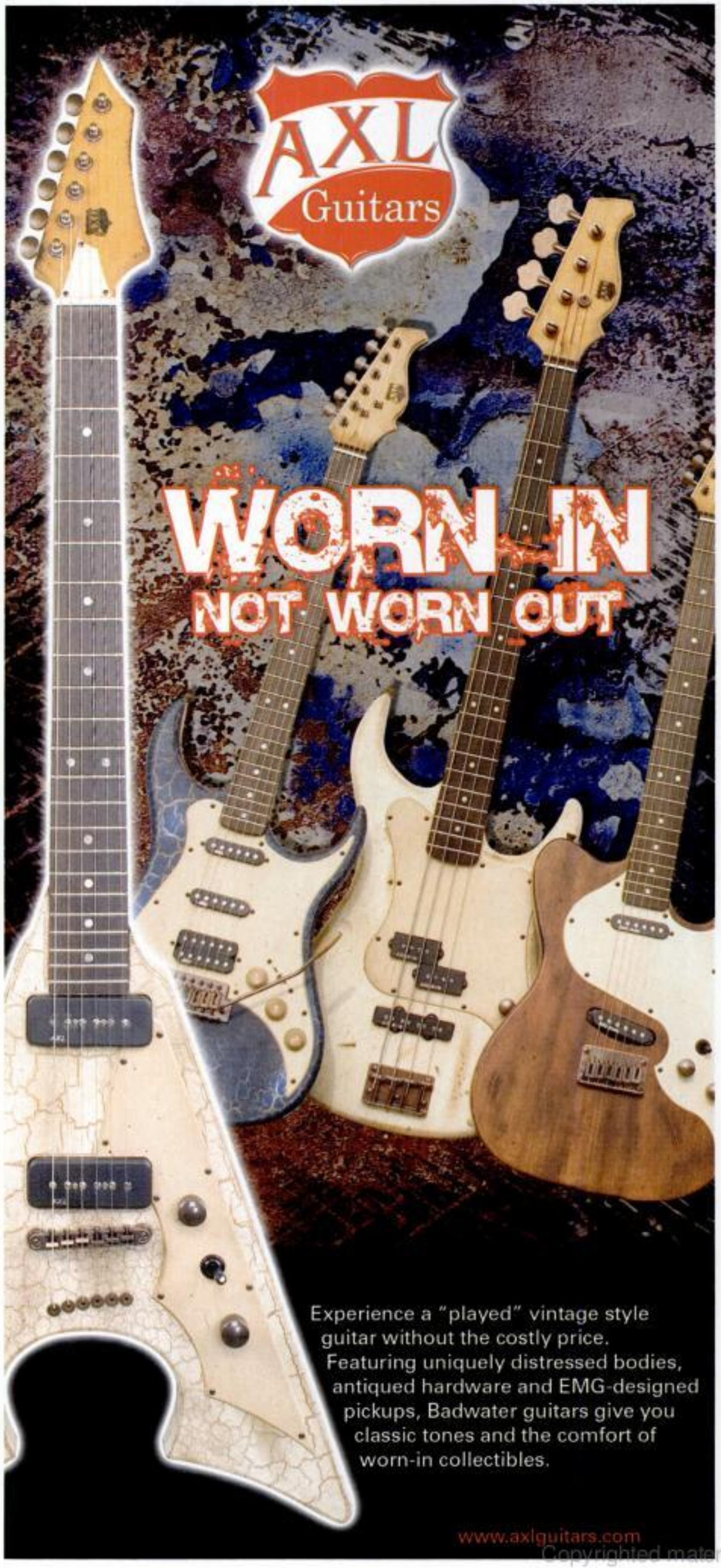
DARAGH MCDONAGH/RETNA

YNGWIE MALMSTEEN

"THE VERY FIRST Tony Iommi riff I ever heard was 'Symptom of the Universe.' Tony's use of the flat fifth would have got him burned at the stake a couple of hundred years ago. However, my all-time favorite Tony stuff is from the *Heaven and Hell/Mob Rules* era. It's outstanding. I saw Heaven and Hell live in Miami a few months ago, and they were just amazing."

PAUL GILBERT

"MY ONE FAVORITE Black Sabbath song? That's a torturous question if there ever was one. But today I shall choose 'Sweet Leaf.' Hearing this song transports me back in time to riding in the back of a van on the way to a heavy metal concert, trying to balance on a wheel well and listening to Black Sabbath through one speaker because the other one was blown out. It also transports me to every single school night of my eighth-grade year. I would get a ride to my friend Mike De Milo's house, and we would jam six verses and six choruses of the three Black Sabbath songs we knew, over and over again. Those were certainly good times."



Copyrighted material

JOHN5

"FOR SOME REASON, the song 'Sabbath Bloody Sabbath' has always stuck with me. In fact, whenever I'm doing a soundcheck I'll invariably play it. There are so many great riffs in that song—the intro, of chorus, the jazzy B-section in the middle, which I love... And then there's that final riff, which defines heavy. That song is just all-around evil. I wish I wrote it."

JERRY CANTRELL (Alice in Chains)

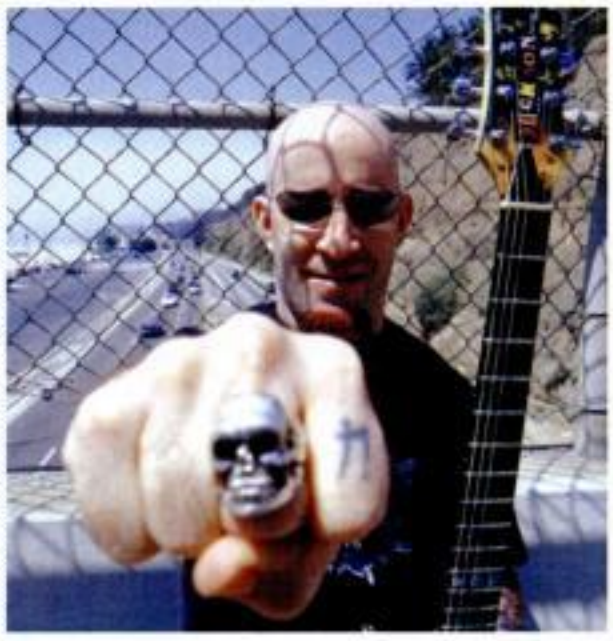
"I THINK 'HAND OF DOOM' is a masterpiece. It's hypnotic and terrifying and has a seductive groove. The song explodes into a twisted landscape made physical through sound. When I was a kid I remember playing this track over and over late at night, with my head wedged between two speakers and the stereo on the lowest setting so I wouldn't wake my parents. Black Sabbath are such a huge part of my musical soul. Although I have never met the man, Tony Iommi spoke to me intimately through his music and inspired me to find a voice uniquely my own."

KERRY KING (Slayer)

"AS FAR AS OLD-SCHOOL Sabbath, I'd go with 'Electric Funeral.' That song has some monster riffs that have stood the test of time. As far as the later Sabbath years, 'Falling Off the Edge of the World' still kicks my ass. I remember when we played a show with Heaven and Hell, I asked Ronnie James Dio if they were playing that song, and he said it's usually in the set but that the Maiden guys wanted to hear 'Sign of the Southern Cross' instead. I was so pissed!"

SCOTT IAN (Anthrax)

"HAVING TO CHOOSE your favorite Sabbath song is like having to choose which one of your kids you love the most. Then again, since everything on the first five albums is perfect, you can't make a bad choice, so 'War Pigs' it is. Why? Because it's the sound of the apocalypse. It's the sound of a vengeful God. It's the sound of a massive beast crushing all in its path. It's the sound of every bee in the world stinging you. It's the sound



of madness from the realms beyond insanity. It's the sound of a madman wielding an ax in the most beautiful way. That's why."

SEAN MARTIN (Hatebreed)

" 'SABBATH BLOODY SABBATH.' That riff...are you kidding me? And that guitar sound! Tony Iommi is one of the most influential guitar players ever, and on this song he proves that down-picking is a must when executing a destructive riff. I mean, you can hear his strings squeaking against the pickups, and not just on this song. It's one of the coolest things about his sound."

LEMMY KILMISTER (Motörhead)

" 'IRON MAN,' BECAUSE it's a good movie! It's also a remarkable song, with one of the most memorable riffs of all time."

KIRK HAMMETT (Metallica)

"I REALLY LOVE 'Killing Yourself to Live.' The way Tony cycles through the chords in the chorus always makes me think, Fuck that's heavy! I also love the wacky vibrato effect on his guitar during the verse. It is so incongruent with the part before that it sets up a really cool vibe when the gloomy melody line comes in. It really drives the whole concept home for me. How he plays counter point during the solos is fantastic, and I love the quasi-blues lead section, too. The change toward the end of the song shows the sense of humor Sabbath had: the 'smoke it' comment and the 'little boy blue' lyric are pure genius, with Tony riffing totally in sync! A lot of people gravitate toward the album's title track, 'Sabbath Bloody Sabbath,' but for me this is the stand out cut on the album. In fact, I respect this song so much that I never suggested it as a cover."

BRAD MILLER/RETNA LTD.



Copyrighted material

kerry king APPROVED

See Kerry King & Slayer on The US Edition of
The Unholy Alliance Tour Chapter 111
in Early 2009!



Kerry King Signature Wartribe Kerry King Signature V

Five out of five Dark Lords surveyed agree, B.C. Rich's Kerry King Signature Warlock and V models shred the headstocks off of lesser guitars with more fervor than ever before.

B.C. Rich Kerry King Signature models feature:

EMG PICKUPS Kahler GROVER MUSICAL PRODUCTS

B.C. Rich GUITARS

Check out all the models at: WWW.BCRICH.COM

Copyrighted material



MICHAEL OCHS ARCHIVES/GETTY IMAGES

Copyrighted material

GUITAR WORLD

BABIES ON FIRE

ON THE 25TH ANNIVERSARY OF BILLION DOLLAR BABIES, ALICE COOPER AND HIS FORMER BANDMATES REVEAL THE STORY BEHIND THE ALBUM THAT MADE THEM ROCK'S HOTTEST ACT AND CAUSED THEIR PREMATURE FLAMEOUT.

BY JAAN UHELSZKI

PG. 72



Copyrighted material



IN THE HISTORY OF ROCK and roll, 1973 is an exceptionally impressive year. Its 12 months saw the release of such gems as Pink Floyd's *Dark Side of the Moon*, Led Zeppelin's *Houses of the Holy*, the Who's *Quadrophenia*, Stevie Wonder's *Innervisions*, Yes' *Tales from Topographic Oceans*, Black Sabbath's *Sabbath Bloody Sabbath*, Grand Funk's *We're An American Band*, Mahavishnu Orchestra's *Birds of Fire* and Todd Rundgren's *A Wizard/A True Star*, to name but a few of the year's most outstanding albums—not to mention debuts from Lynyrd Skynyrd, Aerosmith, Queen, Steely Dan and the New York Dolls.

So it is particularly noteworthy that among the most successful treasures of that banner year was Alice Cooper's *Billion Dollar Babies*. Released in March 1973, *Billion Dollar Babies* showed the five-piece shock-rock act at the top of its game, not only as songwriters and performers but also as conceptual rock artists. In addition to reaching the top of the album charts, *Billion Dollar Babies* spawned four hit singles—the title track, "Elected," "Hello, Hooray" and "No More Mister Nice Guy"—and set the group off on one of biggest and most elaborately staged tours rock and roll had ever witnessed.

It was an unlikely triumph. Just years before, during the late Sixties, they had been called "the most hated band" in Los Angeles thanks to their freaky and fussy fusion of art-rock dissonance and fuzzed-out psychedelia. The band members would parade in public wearing prissy velvet suits made from old drapes and too-tight pants pieced together from ripped evening gowns. Early lineups of the group circa 1967 performed as the Spiders and, briefly, the Nazz (a name they shared with Rundgren's more successful East Coast band). They landed the occasional gig, serving as the opening act for their friends the Doors as well as for their heroes the Yardbirds, whom they infuriated by playing nothing but Yardbirds covers.

By 1968, the group had settled into a stable lineup consisting of singer Vince Furnier, guitarists Michael Bruce and Glen Buxton, bassist Dennis Dunaway and drummer Neal Smith. That same year, the group adopted the moniker with which it would find fame and infamy. In an apocryphal story, the members claimed that Alice Cooper was a fetching 17th century witch that had been burned at the stake and with whom they made contact using a Ouija Board. At first it was the name of the band, but Furnier later claimed it as his own, a move that would haunt the other band members when the lineup dissolved. But in those early days, they were still a band, a democratic creative cooperative called Alice Cooper.

The band's 1969 debut, *Pretties for You*, was a critical and commercial failure, and as the year came to a close, Alice Cooper were $100,000 in debt. Destitute, they landed in Detroit, the city of Furnier's birth. In a typically unlikely stroke of luck, they got a break when, during their performance at the Toronto Pop Festival, a fan threw a chicken onstage. Furnier tossed it back, expecting it to soar over the crowd. "I thought chickens could fly," he still contends. "Really." Instead it plummeted into the crowd, where it was torn apart. Alice Cooper became known as "the chicken-killing fag band." Suddenly, kids everywhere wanted to see them perform.

Their growing popularity led to a deal with Warner Bros. records, which paired them with producer Bob Ezrin. The young Canadian, who had never produced anyone before, drilled the band members at their rented farm in the outskirts of the Motor City, forcing them to practice every day and work on their craft, their songwriting and even their trashy, violent, flamboyant stage show. During that time, Bruce began a manic course of wood shedding, improving his playing until it was top notch. He also began to write hooky pop gems that changed the band's musical direction. Riff-driven songs like "Under My Wheels" and

MICHAEL PUTLAND/RETNA LTD.

Copyrighted material



Performing on *Top of the Pops* in 1972: (from left) Michael Bruce, Alice Cooper and Dennis Dunaway

"Be My Lover" earned Alice Cooper radio play and fans. In January 1971 they unleashed *Love It to Death*, which catapulted them onto every radio playlist with "I'm Eighteen," a precursor to Nirvana's teen-angst anthem "Smells Like Teen Spirit."

Before the year was out, it was followed by *Killer*, an album that showed the group to be well versed in both heavy rock (the bludgeoning metasonics of "Under My Wheels") and high concept (the morbid track "Dead Babies"). By now, Furnier had *become* Alice Cooper, in the eyes of fans and outraged parents. Perhaps to satisfy both, the band's live show began to be presented as a morality play in which Alice was punished for his evil deeds and put to death. The *Killer* tour featured a gallows from which he was hung, blood spurting from his mouth as he dropped to his death, thus establishing a level of theatricality for future acts like Kiss and Marilyn Manson, among others.

School's Out, released in 1972, catapulted the band into rock's heady stratosphere, where they outsold even Led Zeppelin. The title track became a hit single and helped propel the album to No. 2 on the *Billboard* charts.

But it was with 1973's *Billion Dollar Babies* that Alice Cooper outdid themselves. Already an international sensation, playing sold-out shows and earning $17 million dollars in 1972, they needed to do something even more sensational than what they had done before. And they did, crafting a concept album that dealt with their own wobbly place at the top of rock's slag head, and the decadence that they found there. "It was about us," Dunaway said. "We were the Billion Dollar Babies," echoed Bruce. Preproduction commenced in a mansion in Greenwich, Connecticut, before Ezrin moved the sessions to London. Some of rock's biggest names showed up to these sessions, including T-Rex's Marc Bolan, the Who's Keith Moon and British folk singer Donovan, who sang on the album's title track.

"WE WERE THE ROCK VERSION OF HOLLYWOOD, AND WE JUST TAP-DANCED ACROSS THE UNITED STATES."
—ALICE COOPER

The stage show for the tour was appropriately dazzling, as if lifted from a classic Hollywood film. During "Hello Hooray" Alice would materialize through a puff of smoke. Wearing white tails, a ripped leotard and leopard-skin boots, he would high-step onto a 25-foot-tall stage that weighed eight tons and was built on three levels, connected by a huge staircase that lit up when Alice walked on it. Behind Neal Smith's drum kit was an Egyptian sarcophagus, which shot lasers during the show while Cooper molested dolls, caressed a nine-foot pet boa constrictor and, as usual, was executed at the show's climax.

The *Billion Dollar Babies* tour was the largest rock extravaganza in rock history. A British poll from the time named Alice Cooper the number-one group in the world. Ironically, as is so often the case, just as the band was hitting its peak, it was falling apart. Blame it on years of tirelessly climbing to the top, churning out three albums in two years, the jealousy of band members as all attention was given to Furnier or the blind eye that was turned to Glen Buxton's alcoholism. Whatever caused the fracture, the personal and professional relationships of these five friends—four of them high school chums—were shattered a year after the release of *Billion Dollar Babies*. They managed one more album—*Muscle of Love*, released a mere eight months after *Billion Dollar Babies*—before breaking up in 1974.

Alice Cooper released his solo debut, *Welcome to My Nightmare*, in early 1975 and never looked back. But perhaps he should have, because never again would he reach the level of success that he

RON HOWARD/REDFERNS/RETNA

Copyrighted Material

had when he was with his original band. Buxton's death from pneumonia in 1997 closed the door on the possibility of a full-band reunion.

Yet, we've managed a reunion, of sorts. Here, for the first time, Alice, his former bandmates, Bob Ezrin, Shep Gordon and others tell the story behind the making of *Billion Dollar Babies*, the album that made Alice Cooper the biggest stars in the world during rock and roll's most celestial year.

THE CONCEPT

SHEP GORDON It's really hard to say why it all came together with *Billion Dollar Babies*. What I do know is that the Seventies were a time of real change, and the success of Alice Cooper was almost like a perfect storm. We had a young producer named Bob Ezrin, who was coming into his own, and there was Alice, who was *really* coming into his own, and there was a social climate that was very open and willing to accept new and outrageous ideas.

ALICE COOPER The two albums before *Billion Dollar Babies*—*Love It to Death* and *Killer*—were critically acclaimed. There was a general feeling that each of our albums was a little better than the last one and that we were not just a flash in the pan. We kept raising expectations by coming up with good songs like "Eighteen," "School's Out" and "Under My Wheels."

After *Billion Dollar Babies* came out, even people like Bob Dylan and members of the Beatles started saying nice things about us, which was the final stamp of approval. Dylan loved "Generation Landslide," and John Lennon's favorite song for a while was "Elected." It didn't get better than that.

We were also becoming better players, and with each tour the stage act was getting tighter. There's a great tradition of show business in America, and people could relate to the theatrical aspect of what were doing. We were the rock version of Hollywood, and we just tap-danced across the United States.

MICHAEL BRUCE *Billion Dollar Babies* was about the fantasies in our heads. Most of it consisted of inside jokes, and the more inside the joke, the better we liked it.

DENNIS DUNAWAY The album was a cartoon version of the band: it was about a bunch of guys whose success allowed them to live in complete excess. But in reality we were working so hard, we didn't have much time for excess. In those days we were putting out two albums a year plus putting together a massive stage show, so we were always under the gun.

"YOU CAN'T EVEN DESCRIBE HOW IT FEELS WHEN YOU LOOK AT THE CHARTS AND YOU'RE NUMBER ONE, AHEAD OF THE ROLLING STONES AND LED ZEPPELIN AND EVERYBODY."
—ALICE COOPER

NEAL SMITH *Billion Dollar Babies* is not a real concept album. Thematically, it's about decadence, but it doesn't really tell a story. The concept was manifested in the product—the cover looked like a green snakeskin wallet stuffed with money—and it leaked into the music.

BOB EZRIN I always said that Alice Cooper held a funhouse mirror up to American society. And that's what it was: a bigger, fatter, more excessive, more selfish version of our culture.

THE RECORDING

SMITH We started recording the album in this communal mansion we rented in Greenwich, Connecticut, in August of '72. I've been in the real estate business for over 20 years, and to this day I've never seen a ballroom in a mansion as large as the one in that house. We actually were able to set up our complete stage inside of it. You could park a Volkswagen in the fireplace.

EZRIN We were doing preproduction there, but since we were making some money, we decided to bring in a mobile unit to do some recording there as well. I thought we might capture something really unique, and some of the sounds that came out of that house are really special and would not have happened in a formal recording studio.

SMITH The house was beautiful and monstrous. We did record a lot of songs there, including "Elected" and "Sick Things." The ceilings must've been 40 feet high. We built a huge drum riser that was at least 10 feet tall and the drums you hear on "Sick Things" are the product of having those drums with microphones all around the ballroom. We also recorded at the Record Plant in New York and Morgan Studios in London.

DUNAWAY We recorded the bed track to "Elected" in the mansion, and I just remember when it got to that tail end where the bass does the cascading, descending line, I knew it was a hit. I can't say the same thing, for example, about "I'm Eighteen"—I had no idea that was going to be a hit.



TERRY O'NEILL/CAMERA PRESS/RETNA

Copyrighted material

We were feeling our oats. We were playing our best, and we knew that people would be listening. We were under pressure, but bringing it into our own home made it easier than working in a traditional recording studio, where every tick of the clock means dollars spent.

EZRIN One thing I do remember in that house was Neal's bedroom, which was a total shrine to Neal. It was blood red, filled with Nazi memorabilia, a snake and mirrors everywhere, so he could watch himself on the bed with his long, blond locks flowing over his blood red pillows. He was a total narcissist, but admittedly so. He had a great sense of humor about it.

THE MUSICIANS

COOPER Our manager Shep Gordon had a natural knack for knowing what to do next. He saw what worked and knew how to capitalize on it. We were also smart enough to listen to our producer, Bob Ezrin, who was a master musician.

But we were not manufactured in any way. The band would write all the time and rehearse nine or 10 hours at a stretch. We worked really hard, because we knew we were competing with bands like Led Zeppelin. We actually had an inferiority complex. We were sure everybody was better than us, which made us work harder, and it pushed us to greater heights.

Michael Bruce was a really good rhythm guitar player, and he was the guy that held everything together musically. He was our John Lennon in that sense. Neal Smith was the ultimate showman. He would find out how many drums the Who's Keith Moon had in his drum kit, then go out a buy one more and then call Keith and brag about it. He would stand on his kit and twirl his sticks, and I would just look at him while we were onstage and laugh and think nobody has that kind of ego! Our bassist Dennis Dunaway was the artist—he was the best musician in the band.

DUNAWAY We had two guitarists that were very different from each other, which is often overlooked. Michael had this cutting, inventive, riff-oriented guitar style, and Glen Buxton was like an angry hornet. Yet they were able to complement each other. I can't think of any other guitar duo that worked together like they did.

EZRIN Glen's lead guitar playing in the early days was remarkable and unique. Okay, his technique wasn't fantastic, but his musical sensibility was really special. "School's Out," for example, was entirely his riff. He walked in with that, and that started the whole ball rolling. But there were signs even before *Billion Dollar Babies* that Glen had a problem, and it eventually killed him. Glen drank himself to death.

DUNAWAY Glen always rebelled against anybody who told him how to do anything. As things progressed, the band was pressured to do things in a shorter period of time, and we were expected to create hits. And because of that, the record company became the authority, and that's when Glen kind of dropped out.

If you wanted Glen to play a great part, you would say, "Glen, would you like a blue light or a red light?" You know, it was mood: all



Spare No Expense: The original *Billion Dollar Babies* release featured an embossed sleeve designed like a wallet, an album liner with four-color picture (see photos at bottom) and an oversized removable billion dollar bill.



The shoot for the album's album liner photo featured rabbits, a baby in Alice Cooper makeup and one million dollars in cash (flown under guard from the U.S. to London and returned the next day). The photo got the band in trouble with the U.S. Treasury, which prohibits currency from being photographed without permission.



TERRY O'NEILL/CAMERA PRESS/RETNA

Copyrighted material

mood, all feel. But as soon as you started telling Glen, "Okay, I need an A minor scale here, and I need that there," forget it. He had to do it his own way or drive you crazy.

BRUCE Glen started doing more drugs and he couldn't handle it. I tried to help him, but his girlfriend was using too, so it didn't help.

EZRIN Things would come up that were difficult to play, and Glen wasn't quite up to the task. I think he ran away from situations where he felt embarrassed, and he was becoming more and more embarrassed as time went on.

Your problem creates bad performances and your bad performance feeds your problem, and that's what was going on with Glen. But he'd have moments. He'd have moments of great lucidity and ability and then periods where he just wasn't useful. On *Billion Dollar Babies* there were lots of things he was not able to play and had to be played by others, like [*session and touring guitarists*] Mick Mashbir and Steve Hunter.

THE SIXTH COOPER

DUNAWAY We were a theatrical band. It's not as easy to be theatrical in the studio, but with Bob Ezrin's help we managed to figure out how to do that. Being theatrical onstage is visual, but take away all the visuals and you have to still portray theatrical ideas through music. We had to learn to do that as well, which I think we did on *Billion Dollar Babies*.

COOPER I think that we would all agree that Bob was our George Martin. He was the one that could "hear." We would jam for 25 minutes, and he would say, "Okay, throw all of it away except this part right here—that's the hook, that's the hit." The amazing thing was that we listened to him. Because, generally, we didn't listen to anyone.

EZRIN I felt I understood what the Alice Cooper persona was. Sometimes Alice would say I saw it more than he did. I just held him to that role, and together we developed a really multidimensional, interesting character—sick sometimes, but sometimes really just plain smart.

But it wasn't just Alice. Each guy in the band would come in with amazing ideas, so part of my job was literally arranging the furniture that they had already created. On occasion, there were a few pieces missing, and that's when I would contribute.

DUNAWAY There's a tendency for people to say that Bob Ezrin changed everything, but that's not exactly true. Michael's the one that changed, and a lot of the songs that were on *Love It to Death* were done pretty much the way that Michael wrote them. Not to take the shine off of Bob Ezrin's input, because it was invaluable. We couldn't have done it without him. But Michael's songwriting is what made the band, and it's what made those albums.

EZRIN Michael Bruce is one of the great rhythm guitar players of all time and a great riff rock writer. I mean he came up with just amazing, simple but powerful guitar-driven songs. Alice was the lyricist, but Michael wrote a lot of the music and was a huge contributor to everything.

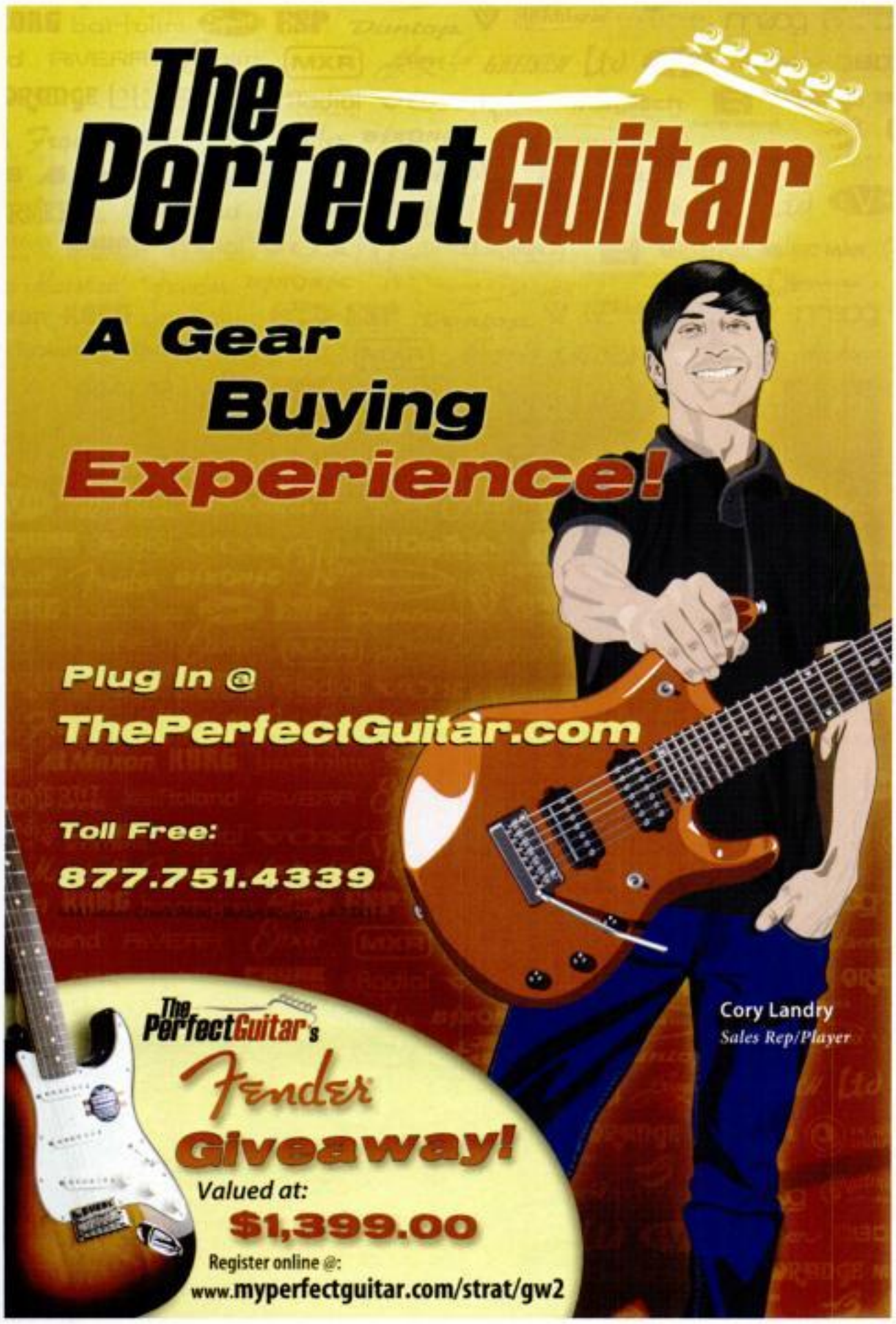
DUNAWAY "No More Mr. Nice Guy" was a perfect example of Michael walking into the rehearsal room, plugging in and playing a song that was pretty close to the finished product. What made the difference in the band was that Michael started woodshedding after *Easy Action*, the album before *Love It to Death*. He simply went into a room by himself and practiced a lot. That's when he became a really good guitar player, and that's when his songwriting got a lot better.

BRUCE I wasn't trying to be the leader of the band, but I certainly stepped up to the plate at different times when there was nothing going on. I was always a team player, and I always tried to make things go forward. We were such a great band, and everybody contributed.

Dennis was such a talented guy and a real virtuoso on the bass. He would play scales and melodies that were totally original. Neal on the other hand was like thunder. Yeah, he was a thundering god. He had so much tenacity and balls that he would tell you he was going to play the impossible and actually pull it off.

THE SONGS

DUNAWAY We had to write our albums on the road, so a lot of the album concept came together in a station wagon on the way to a restaurant and then continued from the restaurant to an airplane. Somebody would throw out an idea, and even if it was bad, everybody would sort of throw in another card to try to trump it. And we would take that idea to its most outrageous possible conclusion, and then we'd either throw it out in the end because it became too silly or



Copyrighted Material



AXB Active Bass Tube Preamp
- 7-Tube Gain Circuitry and classic optical LDR tube compressor
- 5-band Active EQ with 15dB boost/cut and frequency sweeps
- Switchable Clean or Classic Tube sound

AXB 4108 Active Bass Cabinet
- Tri-amped cabinet (sub, bass, high) - 2,100 total watts
- Servo-controlled, Active Parametric Synthesis Technology delivers superb note definition with no frequency dropouts down to 28Hz, even with drop-tuned basses
- Neodymium speakers - 18" sub, 4x10" bass, 3x5" high-frequency

Check out all the FORGE features and bass amps at www.forgebass.com
Proudly designed and manufactured in the U.S.A.

FORGE
DEVASTATING POWER AND TONE

Copyrighted material

we'd actually make it happen.

We knew that we wanted the title of the album to be *Billion Dollar Babies*, but we didn't have a song yet. So this songwriting friend of the band, Rockin' Reggie, knocked something out with Glen. It was originally a beautiful, Roy Orbison–type of ballad. We all sat down and ran through it about five times, until I said, "If this is going to be the title of the album we've got to set a stick of dynamite under it. It's got to be exciting."

I remember everybody looking at me, saying, "Yeah? So whadda you got?" And I had nothing. All I knew was that I wanted it to be exciting. The pressure was on, so I cranked my amp up and just started playing the opening riff, and the song radically changed. From there, of course, everybody came up with these great parts to go with it, and that's how that song turned from a ballad to a high-energy rocker. I wish I still had a recording of the original one, because you wouldn't recognize the style, even though you would recognize the lyrics.

"TOGETHER WE DEVELOPED A REALLY MULTIDIMENSIONAL, INTERESTING CHARACTER—SICK SOMETIMES, BUT SOMETIMES REALLY JUST PLAIN SMART."
—BOB EZRIN

COOPER Yeah, you write the title first, then figure out how to twist that into Alice Cooper land.

SMITH I think "Sick Things" is one of the most powerful songs ever written. It's true we did things to get attention. "Dead Babies," was intentionally controversial, but it's still a great piece of music.

The only song on the album I felt a little lukewarm about was "Hello, Hooray." We didn't write it, but we did a good job beefing it up. I don't know if you know, but as the song is fading, you can hear a real cannon going off! This is a long time before AC/DC's "For Those About to Rock."

EZRIN I first heard "Hello, Hooray" on a Judy Collins album. Her version and ours bear almost no relationship to each other, but I loved the idea of the lyrics. It declared, "This is going to be big. This will be our biggest show ever." It just seemed to be a very fitting introduction. It had all of the majesty and yet was completely ironic at the same time. And it kind of summed up the experience of this grand rock spectacle: the Billion Dollar Babies as they hit the stage with all their excess and all their self-centeredness and all their posing and posturing. I had to really fight for it, and after Alice changed some of the lyrics, it became a Cooper song.

DUNAWAY One of my biggest disappointments was that "Generation Landslide" wasn't a single. It's my favorite song for many reasons. Even Bob Dylan cited the lyrics as being great. We had never seen Bob Dylan compliment anybody's lyric writing before that.

LIFE AT THE TOP

COOPER When we heard the album back, we looked at each other and said, "Boy, I hope this is a hit." But in our heads, we were already thinking, This is going to be a hit.

We went from oblivion to the number-one band in the world. And in April of 1973 there was no band bigger than us. You can't even describe how it feels when you look at the charts and you're number one, ahead of the Rolling Stones and Led Zeppelin and everybody.

SMITH How did I celebrate when we went to number one? We were at least past the halfway point of the *Billion Dollar Babies* tour when it happened, and we were down in Fort Lauderdale. I remember Alice and I and our road manager grabbed one of the limos, and we went down the strip. We sat down at a bar and I said, "What's the biggest glass you have in here?" The bartender shows me this big, like 32-ounce beer glass. I said, "Fill it up with vodka." And he goes, "Do you know how much that's going to cost?" I said, "Which part of 'fill it up with vodka' don't you understand?" By the time the glass was half empty, Alice and I were on the dance floor dancing together, and I was taking chairs and tables and flinging them everywhere.

EFFECTS EVOLUTION



soundblox™
MULTIWAVE DISTORTION
Reeves Gabrels

"I have been waiting for the soundblox multiwave distortion my whole life. From butterscotch-thick singing distortion to super-expressive octave fuzz from the future, this is the one. I won't leave home without it."
— Reeves Gabrels



The Multiwave Distortion features 21 futuristic octave and foldback distortions as well as classic distortion sounds and our unique multiband processing for unprecedented clarity even when playing complex chords.

HOTHAND READY

Find out more about Soundblox MultiWave Distortion, Tri-Mod Phaser, Flanger and Wah effects pedals at sourceaudio.net.

SOURCE AUDIO

Copyrighted Material



STEINBERGER

STATE OF THE INSTRUMENT.

a part of the Gibson family of brands

The NEW Steinberger ZT3 equipped with the revolutionary TransTrem™ is the world's only guitar capable of immediately transposing and locking into 5 different keys. Unlocked, the TransTrem is the only tremolo that can also bend chords in pitch. Add to that, legendary Steinberger quality, performance and comfort and you've got a guitar like no other. Contact one of these **Steinberger Showcase dealers** to get your hands on the guitar of the future... today.

Experience the ZT3 on-line at ***www.Steinberger.com/ZT3***

Jim's Music, Irvine CA
Grandma's, Albuquerque NM
Fullers , Houston TX
Murphy Music, Irving TX
FQMS, Louisville KY
Sweetwater, Ft. Wayne IN
Victors, Midland Park NJ
CME, Chicago IL
Guitar City, Columbus IN

Buddy Ringo, Elizabethtown KY
Motor City, Waterford MI
New York Music, Boardman OH
Music Emporium, North Bellmore NY
All Music, Plainview NY
HOG, Rochester NY
Generations Music, Niagra Falls NY
Dicks Country Store, Churubusco NY
Carpenter World, Hagerstown MD
Sam Ash Music (www.samash.com for details)

Jammin Johns, Jacksonville NC
Morrison Brothers, Ridgeland MS
Hugo Helmer, Burlington WA
Music Machine, Kennewick WA
More Music, Santa Cruz CA
Mammoth Music, Anchorage AK
Apple Music, Portland OR
Musicians Friend, Medford OR

Visit **www.Steinberger.com** for address and phone numbers

Copyrighted material

GLEN & THE END

COOPER Glen was kind of my best friend, and I just watched him disintegrate. I couldn't get him to concentrate. All of us talked to him about his drinking and drug use, but we just could not pull him out.

Glen would say, "Yeah, yeah, you're right, you're right," but he couldn't stop. He only felt comfortable when he was getting away with something. Everybody else knew that we had a career to protect, so we faked it as long as we could. We put other guitar players in there, and we did things like that, but we sure didn't want Glen not to be in it, because everybody loved Glen. He was our Keith Richards.

MICK MASHBIR The band had Shep send me a telegram, that said "URGENT. CALL ASAP." I called, and Shep said that the band wanted me to play on the new record.

BRUCE We didn't decide to get another guitarist. Mick was our friend from Arizona, and we needed some more guitars to cover all the parts on *Billion Dollar Babies*, so we just had him come out and start playing with us. And then the keyboard player Bob Dolan followed, and I liked it because it added a lot of diversity to the group. Bob was a real good piano player.

MASHBIR When I got to the band's mansion, I immediately went up to Glen's room. He said, "Mick, what are you doing here?" I said, "I've come back to play on the new album." Glen said, "Cool. Do you want to see my fish?" He had a Blue Oscar fish in his bathtub.

Glen didn't show up for my first rehearsal, so I just started writing my own parts. About half the songs were written at that time. I think the band had already finished "No More Mister Nice Guy," "Raped and Freezing," "Billion Dollar Babies" and "Hello, Hooray." It was pretty weird, because Alice never spoke to me during rehearsals or recording. I think he was too busy working on his lyrics. I really didn't receive much input from Bob Ezrin either, so I figured I must be doing something right.

Since I was there to play on the record, I took that at face value. I had no illusions of being a permanent member of the group. In fact, after we finished the album, I went back to London. They called me to come back for the tour two months later.

I wrote all my own parts on the *Billion Dollar Babies* album and played just those parts during the tour. Glen played his own parts, and we shared solos on "Billion Dollar Babies" and "Eighteen" with Michael Bruce. On songs like "Elected," I was the second rhythm guitar player. Michael and I had no problem making our parts mesh, and that left room for Glen to do his thing. I never played the encore of "Under My Wheels" and "School's Out." That was all Glen.

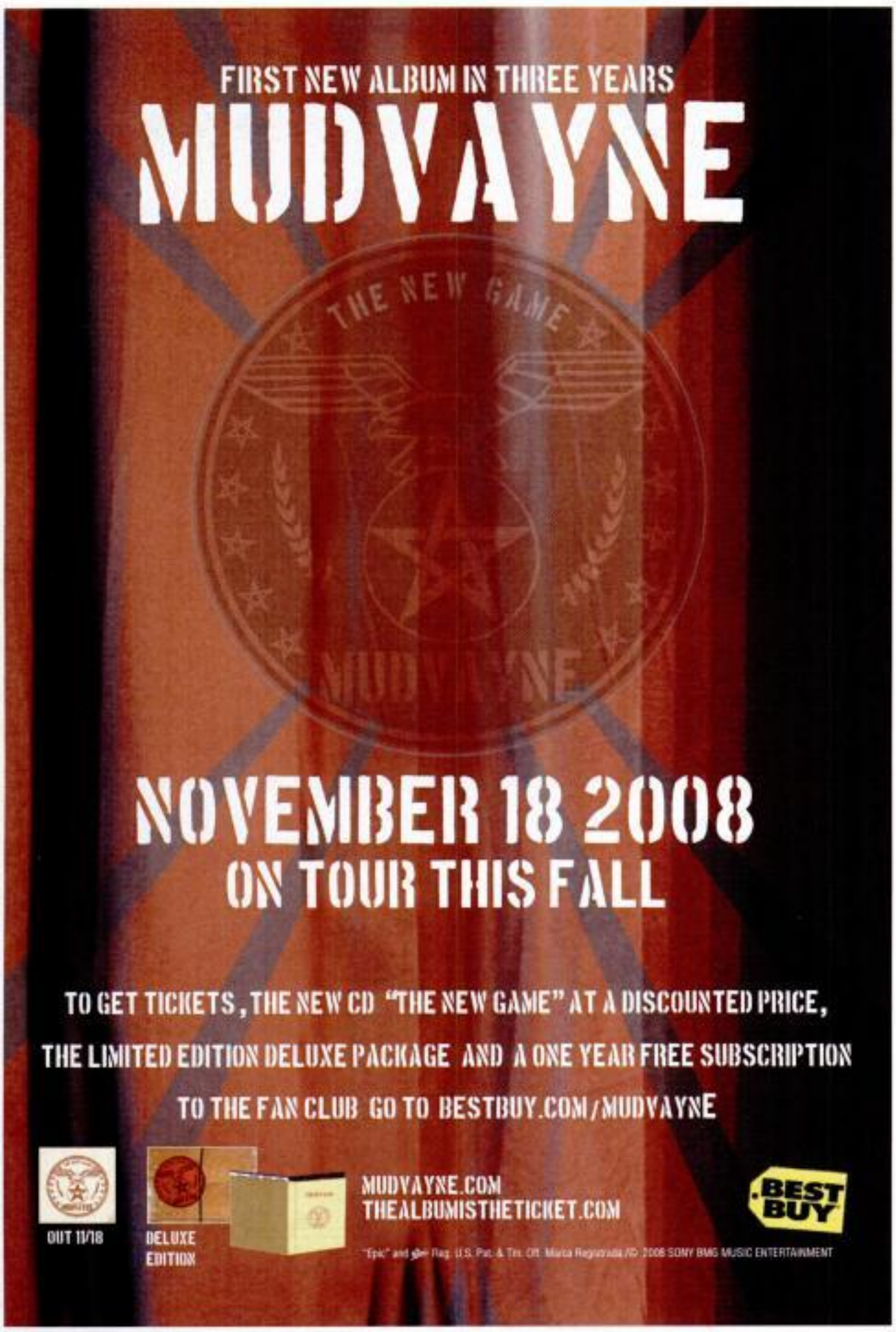
BRUCE Mick and Bob broadened our horizon, but in hindsight it probably contributed to Glen's downhill momentum, because now he didn't have to hold up the sound of the band. Now there's another guitar player and a keyboard, so he didn't have to do anything but stay up late and do whatever he did: mischief, sleep in and not take care of business. Was there a sense it wasn't working anymore? Yeah, being around Glen was real difficult. It made everything hard, and it wasn't working like it used to. And it just kind of went downhill from there.

MASHBIR I think that the band was no longer the band Glen had started. He became disillusioned with the direction they had taken and couldn't really find a place for his unique playing style.

SMITH I always say that we never came to a decision about Glen. Pink Floyd fired Syd Barrett when he became dysfunctional and hired David Gilmour, and that's what we should have done. Instead, we put a Band-Aid on the situation when we got Mick. Ultimately, I think the band destroyed itself because it couldn't bring itself to kick Glen out.

GORDON The band fell apart after the following album [Muscle of Love], but I don't think Glen's inability to perform had anything to do with it. He wasn't significant in the breakup at all. It's a classic story: Alice was getting the attention and the band started resenting it. On paper one would say they should've thanked him for doing all the press. He would work eight, 10, 12 hours a day, seven days a week, doing publicity, while they would just play a show. Alice would have to do hours of interviews every day that there was a show and then hours after the show. The guys would show up and play and then go party. The money got split equally, but they just couldn't deal with the fact that he was famous.

SMITH At the end of the *Billion Dollar Babies* tour, all the press was talking about fucking Alice, and there was nothing about the band. It was slowly going in that direction, and it was becoming more and more and more apparent.



Copyrighted material

THESE ESP PLAYERS HAVE DEFINED THEIR SOUND...



NOW IT'S YOUR TURN.

ESP GUITARS BASSES

Supporting music education through Musicians Institute - www.mi.edu

www.myspace.com/espcustomguitars

www.espguitars.com

Copyrighted material

There was one time during the tour where I was in the limo and somebody told me to get out of the car because it was Alice Cooper's limo. They're lucky I didn't stab 'em.

THE BREAKUP

COOPER The *Billion Dollar Babies* and *School's Out* tours really exhausted us. We couldn't take a break because we were riding this gigantic tidal wave. We should've stopped for a while, but in those days, you didn't. You did two albums a year and you toured all the time. We went right into recording *Muscle of Love*, which was an okay album, but there was something missing.

Were we aware of the irony that we were falling apart just as we reached the top? No. Honestly, everything was day to day. Nobody sat around and thought about tomorrow. We were all overdoing everything, but there was a certain brilliance in that.

MASHBIR During the *Billion Dollar Babies* tour, everyone was living out their rock and roll dreams. The real cracks showed up later in the year during the *Muscle of Love* Christmas tour.

DUNAWAY After the *Billion Dollar Babies* tour, we immediately recorded *Muscle of Love* and did another tour. Then we took a year off because Michael had some great songs that he wanted to record that weren't appropriate for the Alice Cooper group, and that was understandable. It was a good time to take a break anyway, because we had been driven into the ground.

SMITH Nobody wanted to give Glen the ax. I mean nobody could. He actually started the band and he taught Dennis how to play, and Alice and Glen and I were buddies through the whole duration of the band. That's why we took the year off. We couldn't decide what to do. During that period of time, Mike and I recorded solo albums, which opened the door for Alice to record *Welcome to My Nightmare*. After that, we were ready to get back together to do the next Alice Cooper group album, and Alice didn't come back.

BRUCE I remember doing an interview with the *Hartford Record*, and the reporter said, "We hear that Alice is breaking up the band." I had no idea and said, "No, no, no, it isn't true." It took me some time to wipe the egg off my face.

We didn't know that the band was over for a long time. We were just naïve about it. We took some time off, and then we just never got back together. There was never any talk about not doing the band. After a while, we tried to contact Shep, but nobody ever returned our calls until Neal finally got through. He was the one that told us that Shep said Alice didn't want to work with us anymore. That's what happened. We were fired. And I think Shep could have done more to hold it together. He just let it fall apart, and then he picked up the pieces that he wanted.

GORDON It's funny, because Alice always comes off as the villain in this piece. We begged. I mean, twice Alice said, "Guys, listen, we agreed that we weren't going to break up until we were all millionaires. That was our deal. And with all of these solo projects, you are now breaking us up. Understand that if you take all this time away from the band, I may not be here when you come back." He didn't fire them; they actually fired Alice!

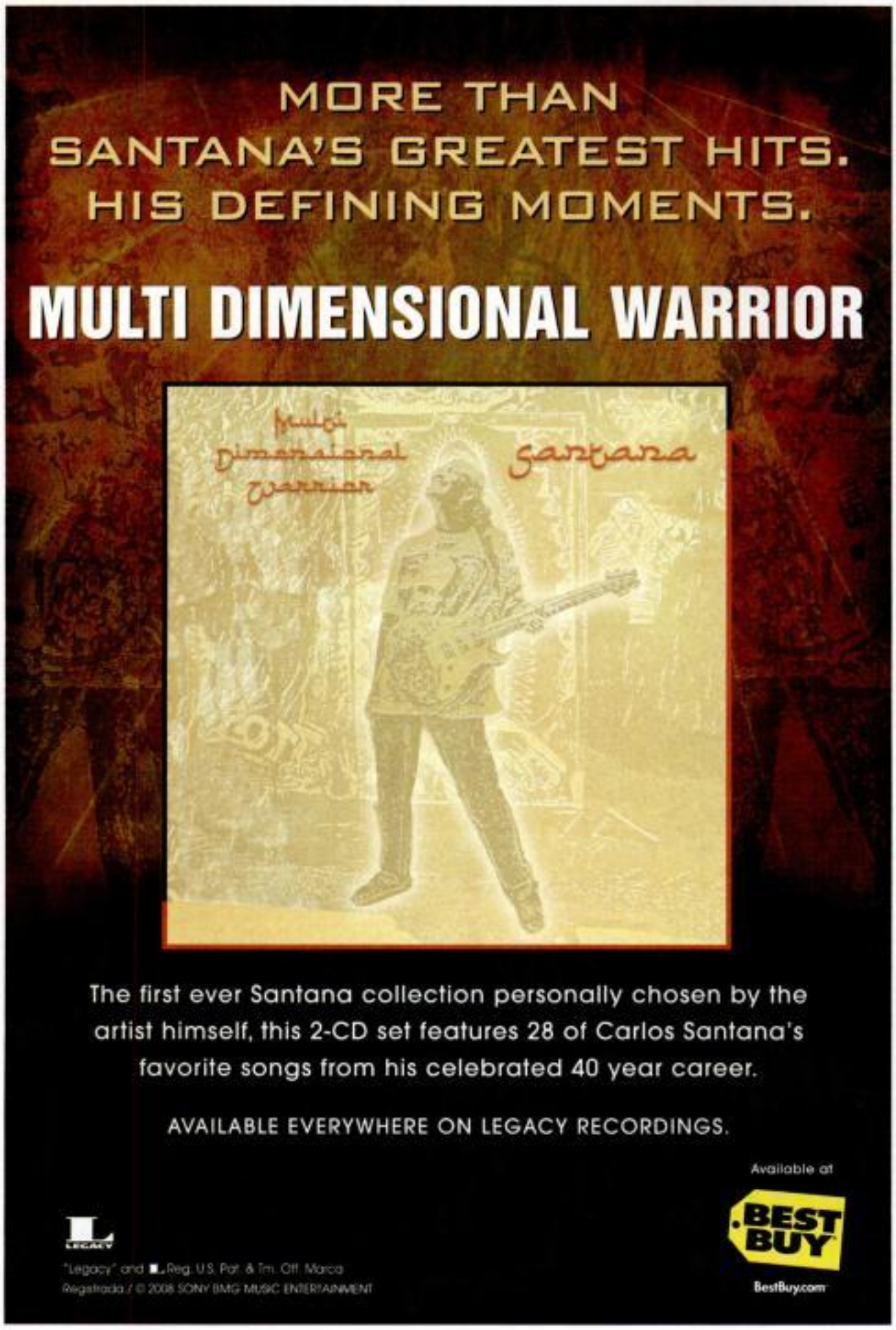
Alice was so loyal to them, because he realized when we made the decision that the band would be called Alice Cooper and he would be called Alice Cooper that they were going to get lost in the wash.

COOPER I think some of the guys in the band didn't really want to do the theatrics anymore. They knew how much it was costing us, and it was very expensive to do these big shows. They had it in their mind to pare down and do something simpler. I just couldn't see that. The way I saw it, if we went backward we'd be dead. We needed to go forward. In my head, *Welcome to My Nightmare* had to be bigger than *Billion Dollar Babies*.

BRUCE Alice tells the story that we wanted to wear blue jeans and hippie hats, and he's the one that saved us, but that's not true. He's the one that ditched us.

When I heard the songs from *Welcome to My Nightmare* on the radio, the only problem was I heard 'em on the radio. It was like, Okay, there's where you're never going to be again, son. To this day, the only thing that I can take from that is, every time he plays, he cannot perform without doing the songs that I wrote with him. He *has* to do them.

But it was a great experience. Wouldn't trade it for the world. I met a lot of wonderful people and got to play a lot of great music, some of it my own. I have the greatest respect for everybody in the band—even Alice, Shep and Bob Ezrin. Very talented people. It was hard to keep it together, and it's probably lucky it lasted as long as it did. I'd do it again in a heartbeat.



Copyrighted material

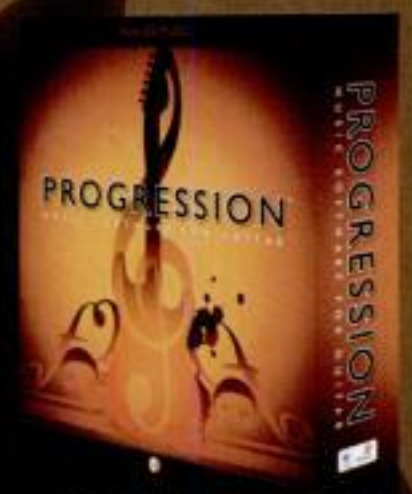
PROGRESSION

It's all about what's inside.

MUSIC SOFTWARE FOR GUITAR

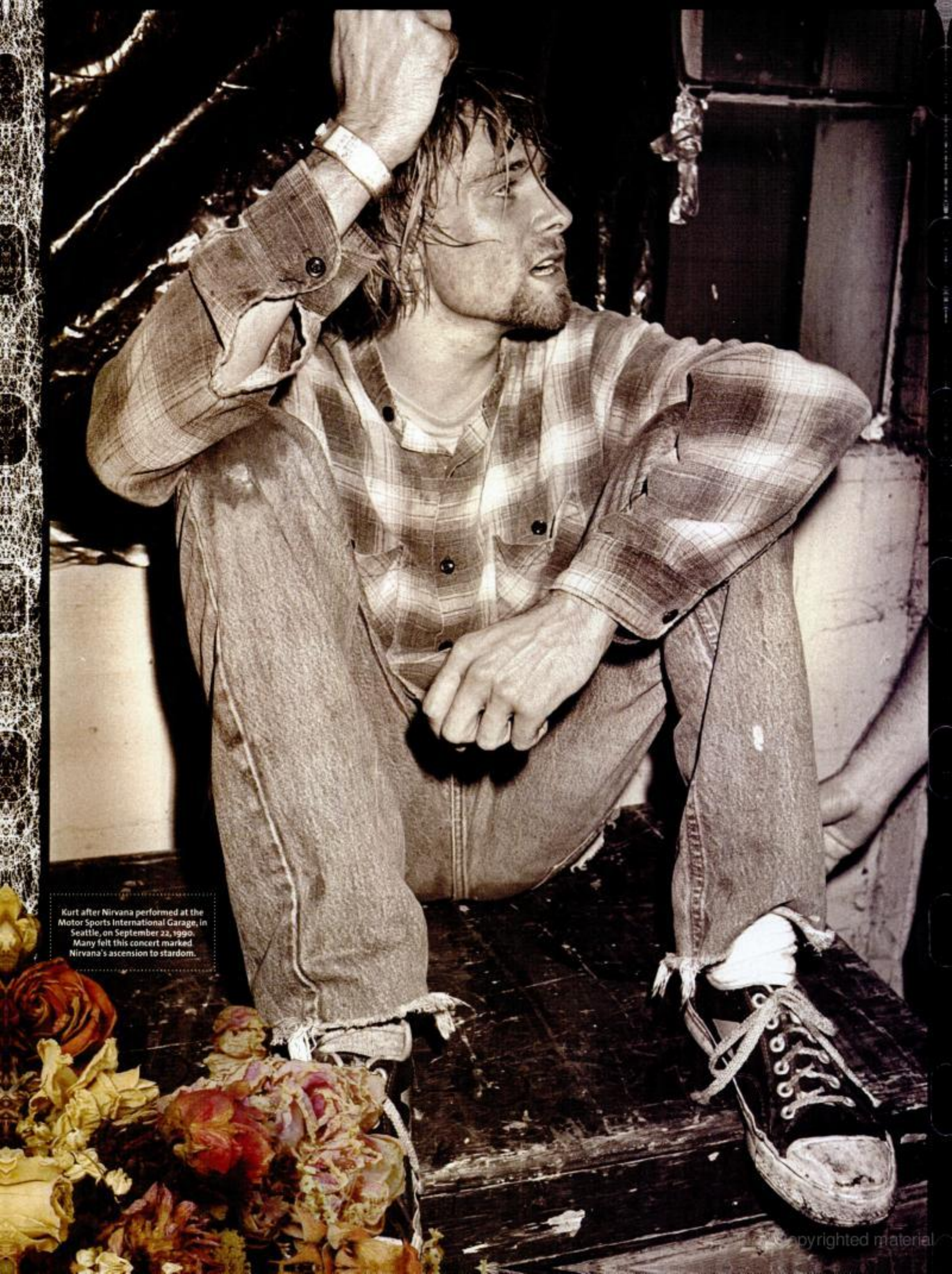
- WRITE FOR GUITAR VIA TAB OR NOTATION
- SOUNDS FROM ACCLAIMED GUITARIST NEIL ZAZA, VIRTUOSO BASSIST VICTOR WOOTEN, AND DRUMMER ROY "FUTUREMAN" WOOTEN
- VST-HOSTING CAPABILITY AND IK MULTIMEDIA'S AMPLITUBE 2 DUO™ INCLUDED
- IMPORT/EXPORT MIDI AND MUSIC XML FILES

CHECK IT OUT FOR YOURSELF!
FOR A FREE DEMO, GO TO
WWW.NOTIONMUSIC.COM



NOTION Music

Copyrighted material

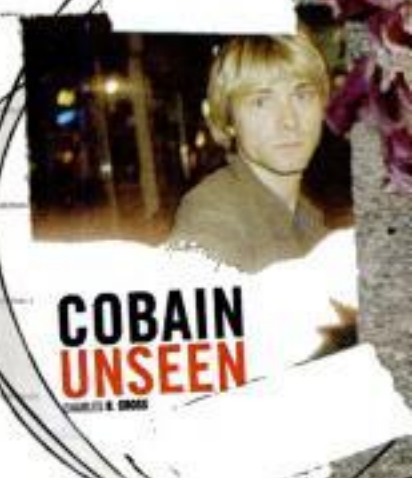


Kurt after Nirvana performed at the Motor Sports International Garage, in Seattle, on September 22, 1990. Many felt this concert marked Nirvana's ascension to stardom.

Copyrighted material

EYE OF THE STORM

EXCERPTED FROM *Cobain Unseen* (LITTLE, BROWN AND COMPANY) BY CHARLES R. CROSS



Celebrated as a songwriter and musician, KURT COBAIN was also a gifted artist. In this excerpt from his new book Cobain Unseen, Nirvana biographer Charles R. Cross explores the visual side of Kurt's dark art.

"I feel this society has somewhere lost its sense of what art is. Art is expression. In expression you need 100 percent full freedom, and our freedom to express our art is seriously being fucked with."
—AN ENTRY FROM ONE OF KURT COBAIN'S JOURNALS

THE DOOR WAS ALREADY OPEN, so I knocked on the frame. For a long time, no one appeared, and I was left staring into a tiny Olympia, Washington, apartment and pondering its mystery and history. As with most things you imagine before you see them, the place was smaller than I had expected. My mind had given it a scale based on the significance of what happened here rather than on the simple fact that it was a one-bedroom apartment that in 1989 rented for $137.50 a month. Finally, a twenty-something college student wearing boxer shorts appeared on the threshold. I'm certain he initially thought I was selling magazines or saving souls. When I flashed the badges of my profession—tape recorder, notebook and camera—he shrugged his shoulders and invited my companion and me in, pointing toward a saggy sofa behind a flea-market coffee table.

Biographers are sometimes forced by necessity to be nosy, and such was the case on this day in the spring of 1999 when I found myself asking to tour this man's home. He was nice about it and told me I could have the run of the place. It was tiny, and I walked the entire apartment in 60 seconds.

Mostly, it was what I had anticipated: a typical apartment in a run-down house. I'd already seen a floor plan, so I knew the location of the infamous bedroom wall once covered with "Kurt smells like Teen Spirit" graffiti, and I knew that there were two other apartments in the house. Yet floor plans hadn't captured the smell, which was equal parts pet-shop muskiness, cheap-ramen-noodle infusion, and the essence of one-too-many burned pots of Kraft macaroni and cheese.

It was in this apartment that Kurt Cobain crafted his unlikely musical revolution. He sat down one day in this tiny place and wrote out the first draft of "Smells Like Teen Spirit," not even knowing the name referred to a deodorant. In doing so, he forever recast the parameters of what the chorus of a pop anthem might include ("A mulatto, an albino, a mosquito, my libido"). At the same time, he expanded the emotional landscape of rock music: anger, alienation and angst were added to the canon. From this diminutive place, he created, with Nirvana, a broad musical vision that forever changed popular music.

IAN TILTON/RETNA UK

FROM THE BOOK COBAIN UNSEEN BY CHARLES R. CROSS. COPYRIGHT © 2008 BY THE END OF MUSIC, LLC. TEXT COPYRIGHT © 2008 BY CHARLES R. CROSS. REPRINTED WITH PERMISSION LITTLE, BROWN AND COMPANY, NEW YORK. ALL RIGHTS RESERVED.



Kurt was fascinated with meat and would cut out color pictures of it from magazines to use in collages. Part of the collage shown here was displayed on the refrigerator in his Olympia apartment.

Copyrighted material

The apartment didn't look like much, but it was all Kurt could afford at the time, and he could barely manage to pay the rent. Here he wrote songs, watched countless hours of television, ate gelatinous cheese products, wrote hundreds of entries in his journals, painted dozens of pieces of art and suffered, as he suffered nearly everywhere. Sitting in the sordid flat, I could imagine the frustration he must have felt with his circumstances, particularly during the years when his band couldn't get a label deal. One of the greatest myths in rock history is that Nirvana were an overnight success. In truth, the band did nine tours and played together for four years before they became successful. During most of that time of struggle, Kurt lived in abject poverty in this Olympia apartment. From this humble address, he dispatched hundreds of letters to record labels, begging them to sign him. He even offered to finance the release: "We are willing to pay for the majority of pressing of 1,000 copies of our LP, and all of the recording costs...." he pleaded in one such missive. "*PLEASE* send us a reply of 'fuck off,' or, 'not interested,' so we don't have to waste more money sending more tapes." The postage alone was killing him.

The anomie Kurt felt during that period is easier to fathom than what happened four years later, at the height of his fame, when he took his own life in the greenhouse of his 15-room Seattle mansion. Every year, thousands of fans visit the park that abuts that mansion, but few have ever seen Kurt's one-time Olympia residence, in part because it is a private home where even meddlesome biographers are barely tolerated. Perhaps I was allowed in only because I visited it with Tracy Marander, who for a time had lived in the apartment with Kurt, back when they were dating. The current tenant may have had more sympathy for a former resident coming back to search for pieces of her past than he might have had for a reporter.

Tracy was kind enough to give me a tour that described what the place used to look like. There was once a Beatles poster on the wall and pictures of diseased vaginas on the refrigerator. The graffiti "Kurt smells like Teen Spirit" in the bedroom had gone up after Tracy and Kurt had split, and it had been painted over long ago. Kurt was evicted from this apartment in 1991 for not paying his rent while he was in Los Angeles recording *Nevermind*, and the graffiti, alohg with many of his creations, was lost.

Yet a concrete connection to Kurt's legacy was still there, in the garage, sitting on a shelf. The garage was an unheated shack that made even the humble apartment look posh, and Kurt spent time there repairing the guitars and amps he smashed onstage. He also used the garage as a studio when he worked on art projects that required more space, as Tracy was pointing out when she peered up on a storage shelf.

"HIS THEME WAS PRETTY CONSISTENT: EVERYTHING WAS JUST A LITTLE F*CKED-UP AND DARK."

—Krist Novoselic



"That's Kurt's tent," she said. Technically, it was her tent, as during their time together she bought everything they owned. Like the debris of many a breakup, the tent had remained with the house, and Kurt used it on the occasional camping trip. It wasn't like the discovery of a lost guitar or a missing reel of tape, but it struck me as spooky, nonetheless. Kurt had been dead five years at that point and hadn't lived in Olympia for almost a decade, but there, hidden in a cubbyhole, a part of him remained.

MOST OF THE EFFECTS that once filled that Olympia apartment and the other residences in Kurt Cobain's short life now sit in a secure high-tech storage facility hidden from sunlight and the eyes of fans. In researching my 2001 biography of Cobain, *Heavier Than Heaven*, I toured virtually every place Kurt ever rested his head, plus I had the great fortune to examine his personal effects that were in that storage space: his diaries, paintings, unreleased recordings, correspondence, home movies, record albums and the ephemera in his collection of oddities. When I first saw many of these items, I was struck by how visual he was and how the music told only part of the story of Kurt's creativity and obsession. Even in the age before eBay, he was a fanatical collector of heart-shaped boxes, porcelain dolls, Visible Man models and other curiosities. Haunting thrift stores and swap meets, he bought old View-Master slides, board games from the Sixties, plastic drink stirrers, action-figure toys and anomalous books and magazines. Considering that Kurt was homeless for part of his adulthood, I was shocked at how much of his stuff—how much of this odd collection—had survived.

On display in his various homes when he was alive, these spoils were, in effect, a traveling museum of American weirdness. Kurt's collectibles were mirrored by themes he wrote about in his journals and his music. "An albino, a mosquito" or, better yet, "With the lights out, it's less dangerous" made sense, in a warped way, to anyone who ever walked into his Olympia apartment and saw an Archie Bunker board game sitting next to an Evel Knievel action figure. "His whole house was cluttered, and there were things everywhere," Nirvana bassist Krist Novoselic once told me. "Yet he was a serious artist, and that was one of the ways he expressed himself—how he filtered the world. It came out a lot of ways, and some of it was morbid and twisted. In fact, all the art is decadent and twisted. His theme was pretty consistent: Everything was just a little fucked-up and dark."

Kurt was an obsessive collector of toy monkeys, particularly ones of a musical nature. Over the course of his life he acquired dozens of them in every style, from inexpensive stamped-metal toys to finely honed plush dolls.

Copyrighted

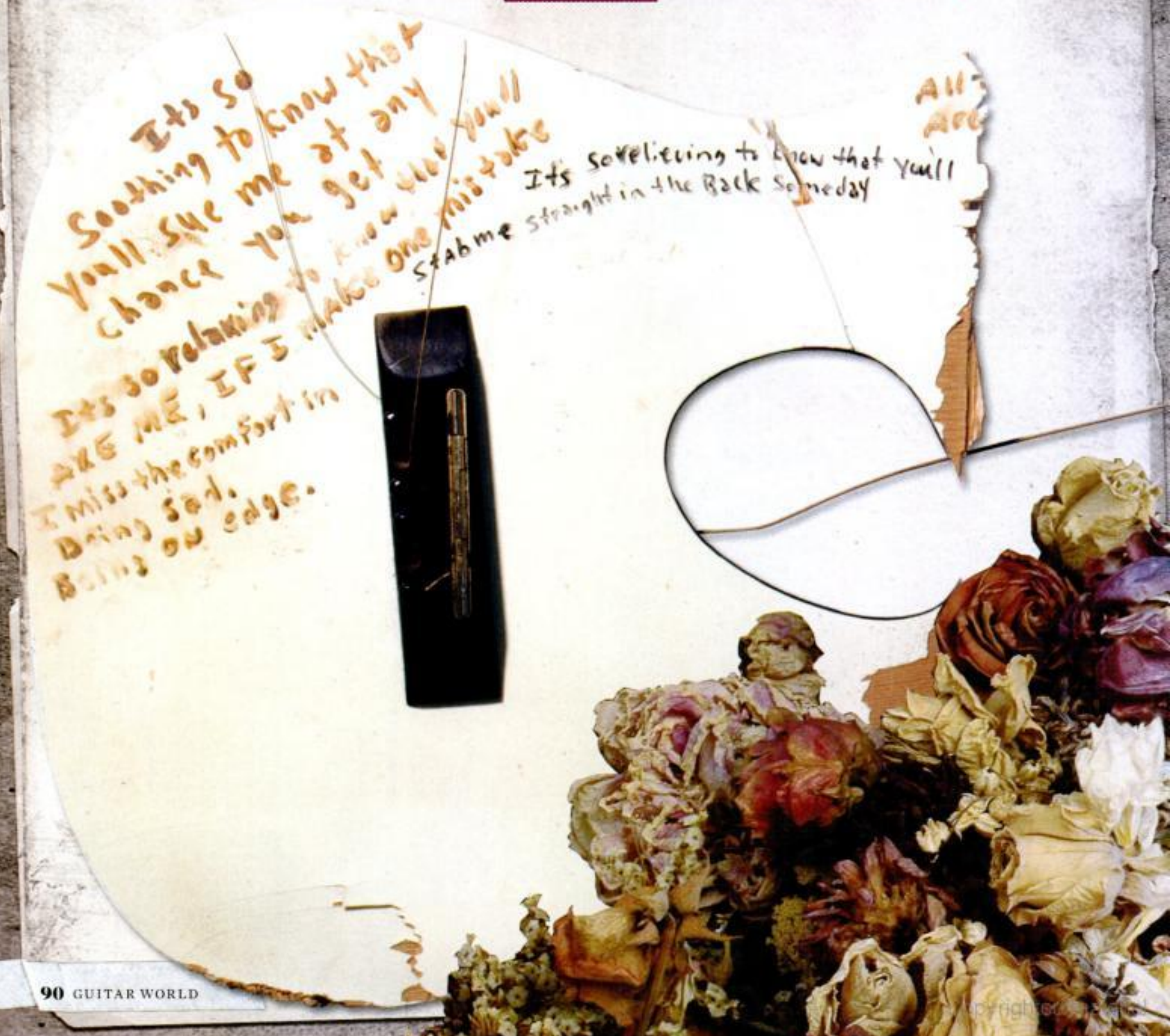
> **"AN ARTIST IS IN NEED OF CONSTANT TRAGEDY TO FULLY EXPRESS THEIR WORK."**
>
> —Kurt Cobain

Whether he was in the recording studio or in his apartment with an easel, Kurt did not consider himself an artist in the traditional sense. "An artist is in need of constant tragedy to fully express their work," he once wrote in his diary. "I'm not an artist." Later in the same entry, he lamented, "I feel this society has somewhere lost its sense of what art is." It was a divine paradox that made Kurt Cobain such a talent but also contributed to his many personal demons. Still, whether he would have classified himself as such or not, Kurt suffered the artist's predicament: the very reasons why he felt pain were the fuel that drove his artistic passion. His dysfunction was his greatest gift and his heaviest burden.

If you had walked into that Olympia apartment when Kurt was in residence, you would have seen his abnormal world on display. On the walls were his drawings, posters he'd doctored by adding mustaches, and graffiti written directly on the wall with magic marker. And on the coffee table—probably the same beat-up wood coffee table I rested my feet on when I visited in 1999—you'd have seen his journals sitting next to a Mr. T action figure. He did not hide his stuff, not even his journals, but instead felt great pride in showing them off. Many of Kurt's friends reported that when they visited, he shared cartoons or passages from his journals, and he enjoyed having an audience for his creative work.

One page of those journals offers a contradictory view on whether Kurt wanted these creations to be private after his death: "Don't read my diary when I'm gone," he wrote at the top of a lined sheet of paper. And then, as if he'd rethought that idea as soon as he had written it, he backtracked. "Please read my diary," he pleaded. He most likely wrote these words in 1990, four years before his death and a year before the apex of his fame. Nonetheless, they read like a self-penned epitaph: "Look through my things," his scrawled penmanship asks, "and figure me out."

Kurt wrote on anything and everything, including the back of his smashed guitar, shown here.



I JUST ROCKED JAPAN

AND THE HELLBORG RIG MADE ME FEEL LIKE GODZILLA

P-NUT (311)

Hellborg Preamp
Audiophile quality bass preamp with 72 dB gain, transformer balanced input, 4 Band Eq with inductor based mid bands, effects loop operating on -10 or +4 dB level, transformer balanced DI out. All transformers and coils are studio grade and housed in mu metal casings.

Hellborg Mono Power
Massive 250 and 500 Watt Bipolar Power Amps with over dimensioned output stage. Transformer impedance matching between amp and speaker. Advanced circuit protection.

Hellborg Hi Cab 212
Bass reflex cabinet loaded with 2 twelve inch Celestion drivers. Frequency response from 50 Hz – 8 kKHz with focus on midrange clarity. Rated at 200 W RMS.

Hellborg Big Cab 215
Direct radiating band pass cabinet loaded with one 15" coaxial full range speaker and one 15" Bass driver. Extended low frequency response. Rated at 500W RMS.

Photo: Austen Risalvato

VINTAGE PARTS SPARE PARTS MERCHANDISE
WSHOP
http://shop.warwick.de

www.311.com
www.warwick.de/Hellborg

Dana B. Goods
DBGLit@danabgoods.com / phone: (805) 644-6621
www.warwickbass.com / www.warwick.de

m.i.p.a.

EDITORS' BASS PLAYER AWARD

Headquarters: Warwick GmbH&Co.Music Equipment KG • Gewerbepark 46 • 08258 Markneukirchen / Germany
Phone 0049 - (0)37422-555-0 • Fax 0049 - (0)37422-555-9999 • E-Mail: info@warwick.de
Branches: Dubendorf / Switzerland • Praha / Czech & Slovakia Republic • Warsaw / Poland • Manchester / Great Britain • Shanghai / P.R.China

Visit us on the World Wide Web: www.warwick.de • www.warwick-distribution.de & join the WARWICK BASS FORUM: www.warwick.de/forum

Warwick®
Basses, Amps & Rock'n Roll.

NAKED LUNCH BOX

EXCERPTED FROM *Cobain Unseen* (LITTLE, BROWN AND COMPANY); BY CHARLES R. CROSS

THE STORY BEHIND KURT COBAIN'S ART FOR NIRVANA'S *IN UTERO*.

BY CHARLES R. CROSS

IN THE FALL OF 1992, the Cobain family—Kurt, Courtney Love and the couple's newborn, Frances Bean—left its Los Angeles rental and began an almost itinerant life, spending the next several months living in luxury hotels. Courtney was working on an album with her band, Hole, while Kurt was busy with Nirvana. Kurt and Courtney visited Aberdeen that fall to show off the baby to Kurt's family, and they discussed buying one of the Victorian-style mansions in nearby Hoquiam, though they never followed through.

They had the wealth to buy almost any house, but money had nonetheless become one of Kurt's great worries that year. It was as if the parental instinct had triggered his scarcity fears. "I will fight to my death to keep the right to provide for my child," Kurt wrote in his journal early in 1993. Though he was making millions from album and songwriting royalties, he was also spending a large portion of it on expensive rehabs, drugs, hotel bills and legal fees.

In negotiations with his label or his bandmates, his lawyers noticed that suddenly Kurt was aware of every single penny. He had even agreed, much to everyone's surprise, to allow a B-sides collection called *Incesticide* to be released that fall, to satisfy fans waiting for *Nevermind*'s follow-up. Kurt may have agreed to *Incesticide* because he was promised that he could do whatever he wanted with the cover: He chose to use another of his alien paintings. The central figure was a long-limbed being with a marionette attached to his arm; two poppy flowers grew near him. It was typical Kurt art in that it was thematically disturbing, displayed stylistic talent and was evocative of multiple interpretations, the most obvious being that it centered on addiction.

In March 1993, the family moved to a rental house in the Lake City neighborhood of Seattle, marking the first time that Kurt officially had a Seattle address. It was a 6,000-square-foot home with enough space for Frances Bean's nannies and for Kurt to spread out his things. One room became Kurt's project space and was immediately scattered with painting supplies and various collectibles. Kurt was still obsessed with the idea of creating his own fanzine and continued to clip things from other publications that he thought he might use as part of a collage in his. Despite the frequent talk, he never managed to create his own publication.

Kurt spent most of that spring working on projects involving *In Utero*. He was insistent that he create the album cover this time around, and the label gave in. He met with the label's art department and brought a postcard of one of the many illustrated models he collected, a transparent anatomical female manikin. Rights to the image were obtained, and a freelance artist later added wings to the female figure. Ironically, the winged woman bears resemblance to a photograph Kurt had taken of a naked Courtney around that time, when he posed her with a light under a towel, creating a winglike effect. He often photographed his wife nude, before and after sex, perhaps finding the visual capture of her another part of their eroticism.

For the back cover, Kurt assembled a collage of his many plastic dolls in his garage over the course of several weeks. He called the work "Sex and woman and *In Utero* and vaginas and birth and death." In a way, the title aptly summed up his entire oeuvre. The work was roughly four feet by six feet, one of the larger pieces Kurt had ever created. Kurt's final touch was $200 worth of flowers, which he added to the piece before it was photographed. Charles Peterson shot the image, and the label later changed the



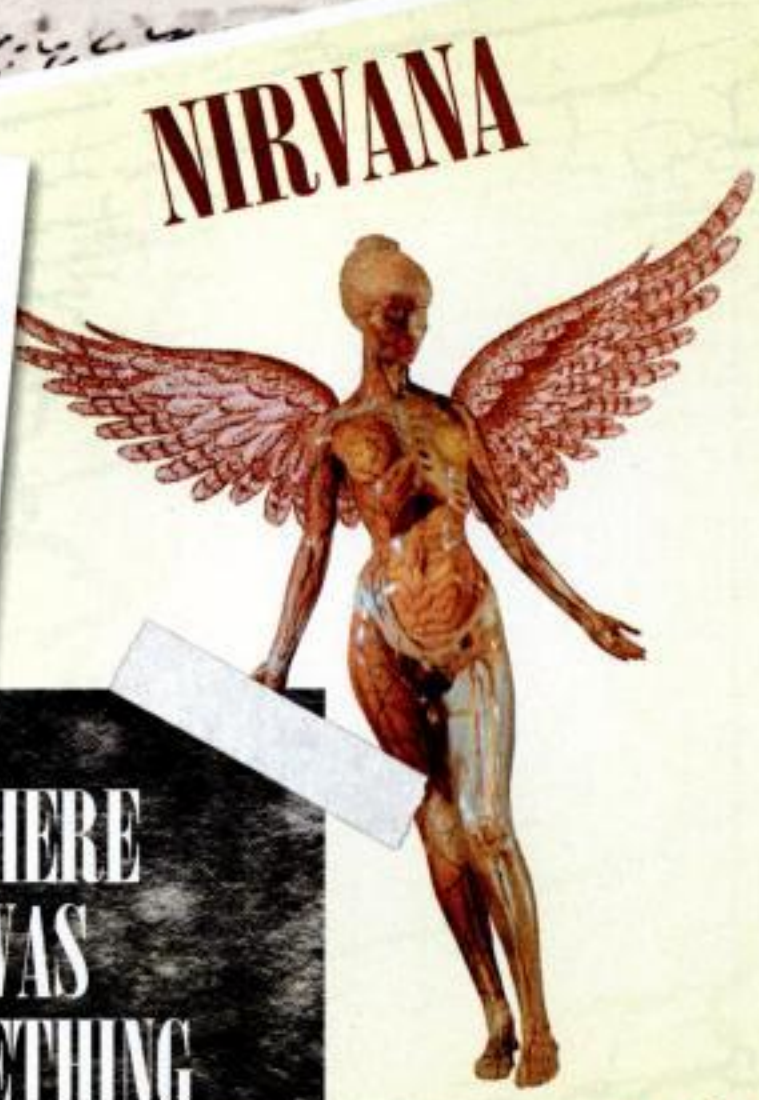
Kurt and Courtney collected heart-shaped boxes, and by 1994 they had several dozen in their home. They often gave them to each other as gifts, sometimes filled with personal effects, such as hair, or a note.



(above and below right) Kurt's Polaroid photos of the installation he created for the back cover of *In Utero*.

"THERE WAS SOMETHING ABOUT HIM, FRAGILE AND ENGAGINGLY LOST."

—William S. Burroughs





William Burroughs and Kurt at Burroughs' Lawrence, Kansas, home. Kurt said they mostly talked about Leadbelly.



color to an orange tint. Kurt, Courtney and Frances all watched the photography session, and some photos from that day show the family toying with the doll creations. Many of the items weren't glued down and the art shifted as Frances played with them. She grew up as accustomed to fetus models as most little girls were to Barbie dolls.

In conceiving of the album, Kurt had also planned an image for the first single, slated to be "Heart-Shaped Box." He brought the label a photo that he'd processed at a one-hour lab, which showed a heart-shaped box on top of aluminum foil and flowers. By that point, he and Courtney owned over two-dozen different variations of heart-shaped boxes—it was one of the few collectible items they agreed upon.

"There was always a strange contrast in what they collected," observed Hole drummer Patty Schemel. "You had this Laura Ashley, girlie stuff that Courtney liked, and next to it there would be a Colonel Sanders figurine that Kurt had collected. A lot of his stuff had a kitschy feel, with a strong sense of humor." Not everything that Kurt created or said was done with complete seriousness, and those who knew him closely described him as wickedly funny in a sarcastic way. Irony was a big part of his humor and his worldview.



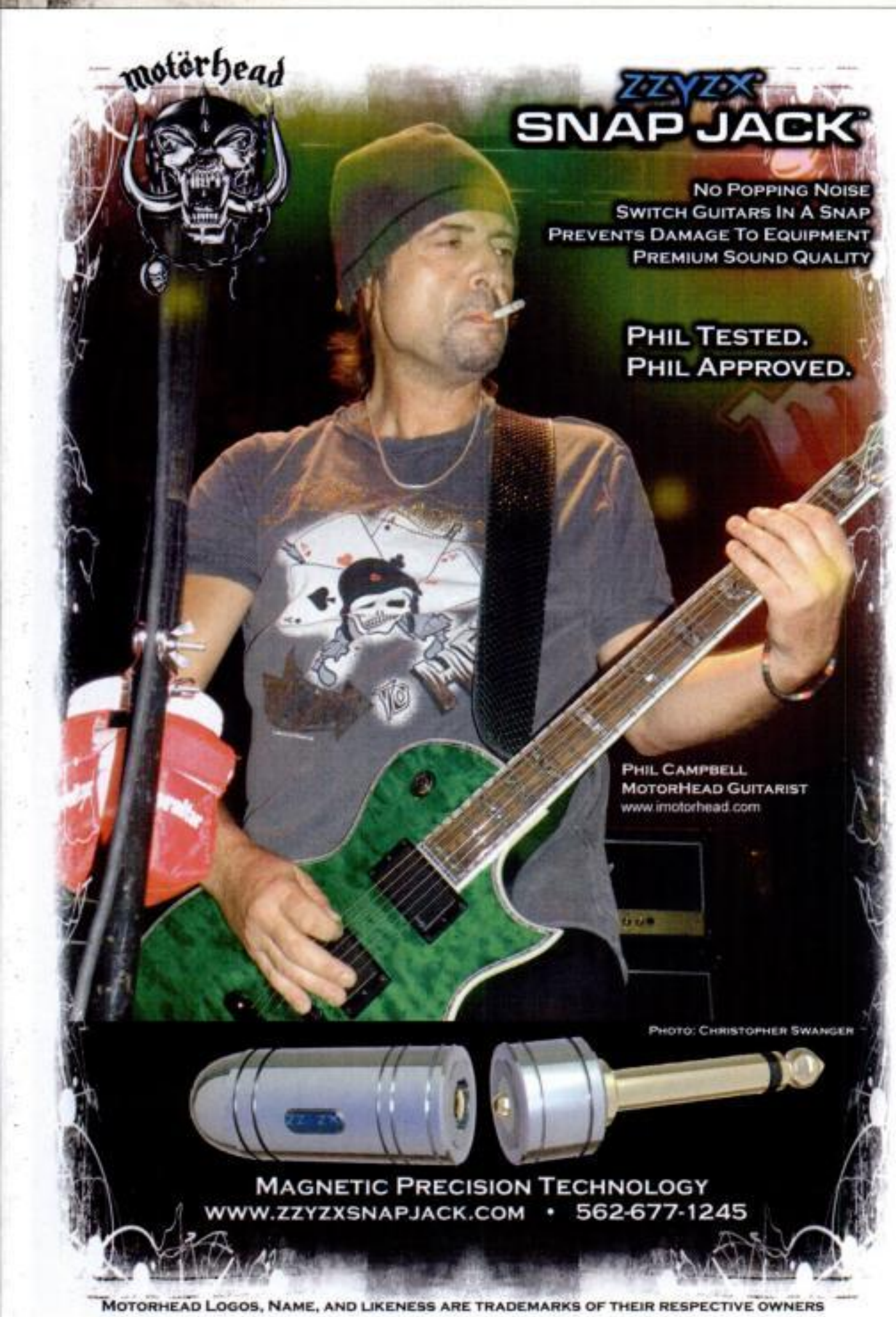
"Make a joke out of irony, and a fool out of God," he wrote in one journal entry.

Kurt had also extensively planned the video for "Heart-Shaped Box," going as far as to draw stills in his journal. The year before, Kurt had recorded a spoken-word piece with writer William S. Burroughs, and now he decided that Burroughs would be the ideal actor for his new video. Kurt had long been a fan of Burroughs but hadn't met him during the recording project—they'd simply exchanged tapes—so he saw the video as an opportunity. On August 2, 1993, Kurt sent Burroughs a fax asking him if he'd appear in the video. "I really enjoyed the opportunity to do the record," Kurt wrote. "It's a great honor to be pictured alongside you on the back cover." Kurt wanted Burroughs to appear as a crucified man on a cross in the video.

In his fax, Kurt sought to assure Burroughs that it wasn't the writer's famous heroin addiction that Kurt sought an association with. "Let me assure you, this is not the case," Kurt wrote. "As a fan and student of your work, I would cherish the opportunity to work directly with you. To the extent that you may want to avoid any direct use of your image (thus avoiding the aforementioned link for the press to devour), I would be happy to have my director look into make-up techniques that could conceal your identity. While I would be proud to have William Burroughs appear as himself in my video, I am more concerned with getting the opportunity to work with you than I am with letting the public know (should that be your wish)." What Burroughs might get out of appearing disguised in a video was never outlined.

Burroughs declined the offer, but when Nirvana went on the road to promote *In Utero* and the tour took them near Lawrence, Kansas, where Burroughs lived, Kurt finally met the writer. They spent several hours talking, and Kurt gave Burroughs a biography of Leadbelly—Kurt once said that it was a quote from Burroughs that first made him interested in the folksinger. Burroughs later told a reporter that Kurt was "very shy, very polite, and obviously enjoyed the fact that I wasn't awestruck at meeting him." Burroughs said that, despite much speculation, no drugs were consumed during their visit and that they talked about art. Burroughs, like Cobain, considered himself an amateur artist, and he gave Kurt a copy of the original art from their spoken-word collaboration, complete with bullet holes in it.

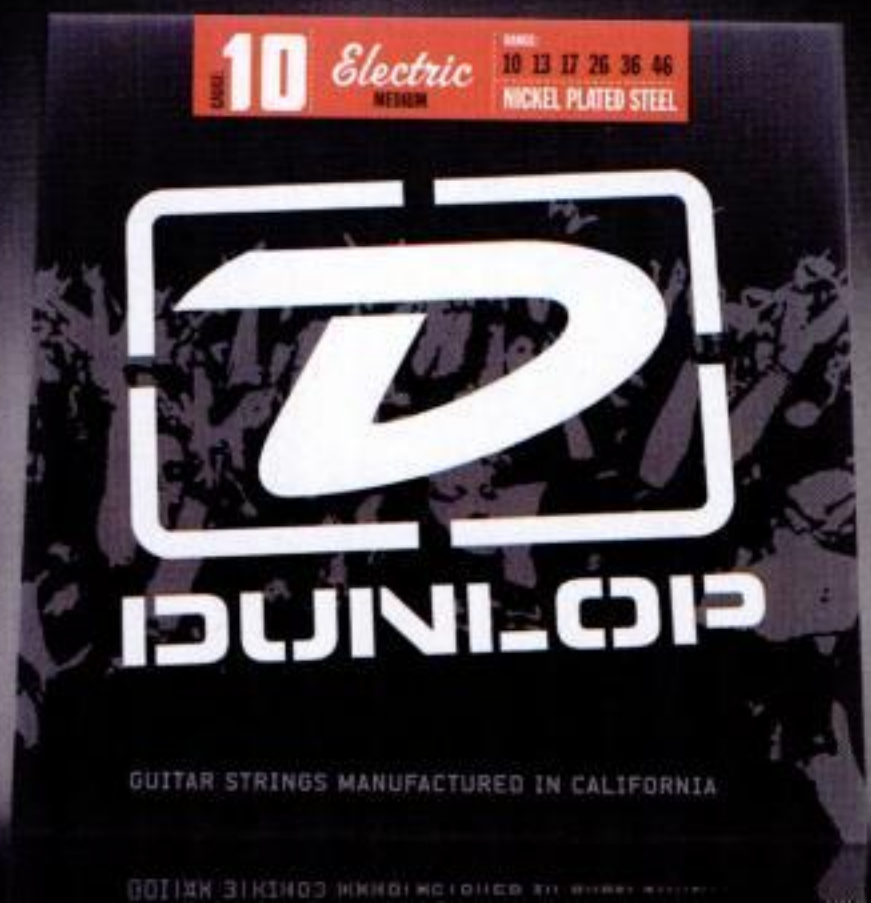
The meeting was not the end of their relationship. A few weeks later, Burroughs sent Kurt an autographed copy of his book *The Cat Inside*. In February 1994, Burroughs mailed a present for Kurt's 27th birthday, a watercolor collage he had made around a photograph of Kurt peering from an outhouse window. Burroughs later observed, "There was something about him, fragile and engagingly lost."





TIE ONE ON.

"DUNLOP STRINGS ENDURE NIGHT AFTER NIGHT OF ENDLESS TOURING.
THEY'RE BRILLIANT & CLEAR, CHUNKY & SEARING." - JIM ROOT, SLIPKNOT / STONESOUR



Copyrighted material
DUNLOPSTRINGS.COM

READY TO RUMBLE

QUICK, EFFECTIVE PICK-HAND WARM-UP EXERCISES



IN THIS MONTH'S COLUMN, I'd like to show you my favorite right-hand (pick-hand) warm-up exercise. I use this exercise at every show, every clinic and any time I need to warm-up my right hand before performing.

The entire exercise is played on the top three strings in a rhythm of repeating eighth-note triplets. This means that each beat in a bar of 4/4 is divided like this: ONE-trip-let, TWO-trip-let, THREE-trip-let, FOUR-trip-let. To play each eighth-note triplet, I use a picking motion of up-up-down. As illustrated in **FIGURE 1**, I pick the open high E string with an upstroke, followed by the open B picked with an upstroke, followed by the open G string picked with a downstroke. I also use palm-muting (P.M.) to attain a more staccato (detached) sound. Palm muting is performed by resting the edge of the pick-hand palm across all of the strings, at the bridge saddles.

Note that the upstrokes are performed as individual strokes, as opposed to picking a single upstroke dragged across the top two strings, which would be what's known as a reverse sweep or reverse rake. It requires more muscle movement and coordination to perform two upstrokes, but that's why this is a good warm-up exercise—repeating three distinct picking motions in this way will build up the muscles in the pick hand.

Because I get bored hearing the same three open strings over and over, I like to use different chords to make the exercise sound more interesting. As shown in **FIGURE 2**, I can barre across the top three strings at the fifth fret to sound an Am triad. This will soon get monotonous as well, so I can easily make it sound more interesting by changing the note on the high E string to imply a melody, as demonstrated in **FIGURE 3**.

In order for this exercise to be an effective warm-up, I need to keep picking the strings in this way for at least two minutes, which of course inspires me to move around the fretboard a little bit and find some other interesting shapes and figures to play. Let's start with different inversions (chord voicings) of Am, as shown in **FIGURE 4a**: I begin in eighth position, with the minor third, C, on top, and then shift up to a 12th-position inversion of Am with the fifth, E, on top.

Likewise, I'll alter the note on the high E string for a little variety, as in **FIGURE 4b**. Another good thing to do is to practice picking dynamics, by picking softer or louder, or switching between the two. You'll find that when playing very quietly it takes a lot of control to keep the picking even.

Let's move to some different chords: **FIGURE 4c** begins with a G major voicing, again altered by changing the note on the high E string: **FIGURE 4d** features an ascending D diminished-seven voicing, and **FIGURE 4e** begins with some natural harmonics (N.H.), sounded by lightly laying a fret-hand finger across the top three strings directly above the fretwire.

If you play all of these figures in sequence without stopping, you will have repeated this picking motion for about three minutes. By this point, your pick-hand will be warmed up. Next month, I'll offer some permutations on this useful and effective exercise. ❐

ON DISC

FIGURE 1

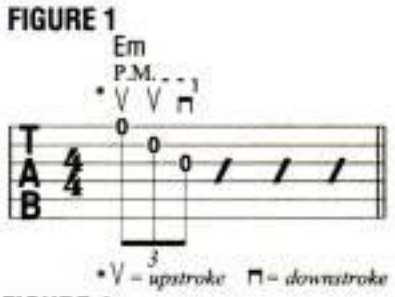


FIGURE 2

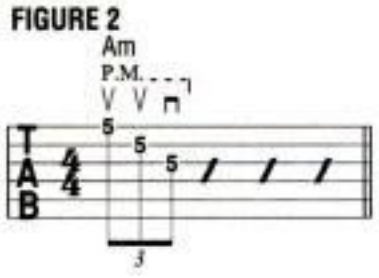


FIGURE 3

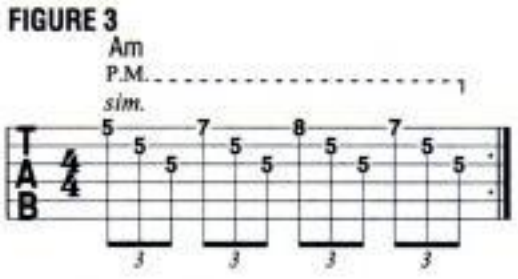


FIGURE 4a

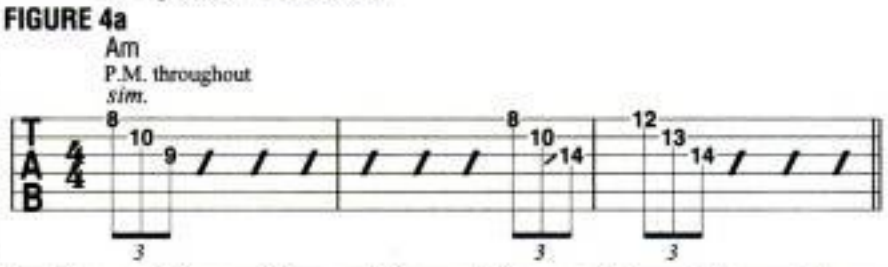


FIGURE 4b

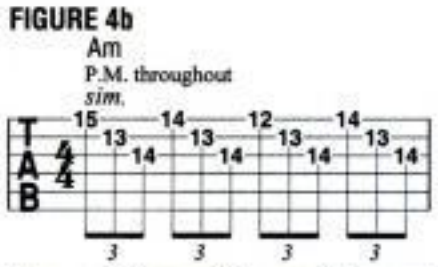


FIGURE 4c

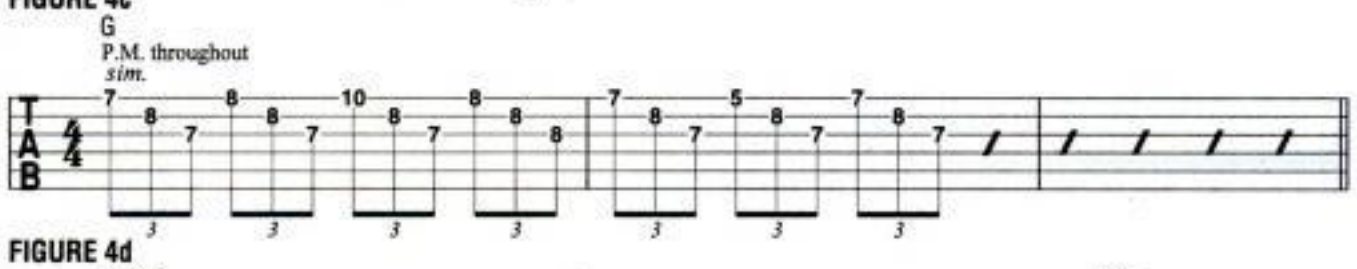


FIGURE 4d

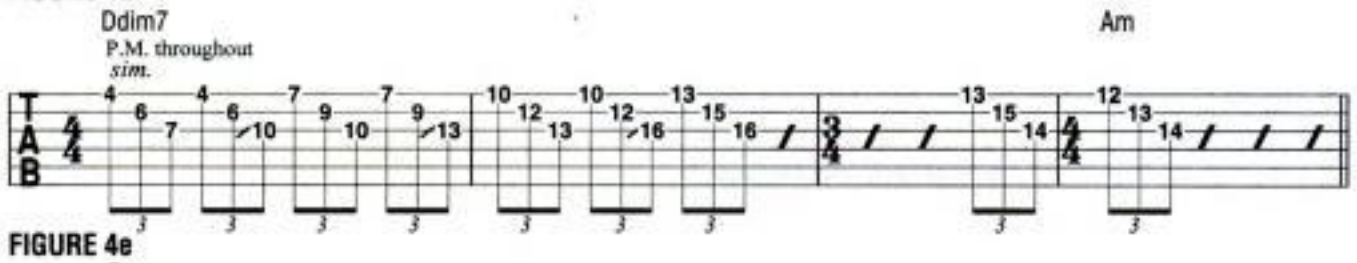
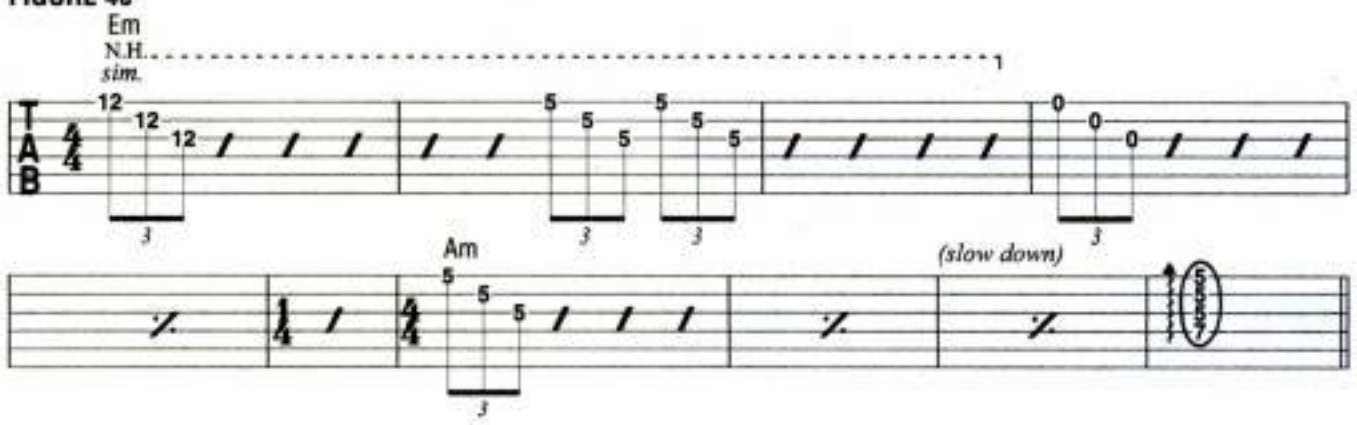


FIGURE 4e



Photograph by NEIL ZLOZOWER

Copyrighted material

SE™

2008



Three new models have been added to the SE family for 2008 - the SE Baritone Mike Mushok, the SE Custom Semi- Hollow Soapbar and the SE Soapbar.

Stop by a dealer near you to try an SE model and to Experience PRS.

PRS PAUL REED SMITH GUITARS
www.prsguitars.com

EXPERIENCE PRS
2008

Experience PRS 2008 • September 19th and 20th
Visit www.prsguitars.com/experience for registration info.

SE Baritone
Mike Mushok
NEW

SE Custom
Semi-Hollow Soapbar
NEW

SE Soapbar
NEW

SE Paul Allender

Tremonti SE

SE Singlecut ®

SE Singlecut ® Trem

SE One

SE Custom Semi-Hollow

SE Custom

© PRS Guitars 2008 Photos by Marc Quigley
Copyrighted material

TRIAD ARCHIPELAGOS

MODULAR ROUTING UP THE FRETBOARD



IF YOU DON'T KNOW what an arpeggio is, don't feel too bad. When I was younger I called it an "archipelago," which is a small string of islands! No matter how I tried, I just could not get the word "arpeggio" to come out of my mouth.

There was a certain amount of poetry in my error, however, as an arpeggio is simply the intervallic degrees, or "islands," of a chord, played as single notes, one after the other. This month I'm going to show you some ways of playing arpeggios up and down the fretboard that will not only make shredders shudder in delight but also introduce beginners and intermediate players to a methodology of thinking and visualization that is surprisingly far simpler and clearer than one would imagine.

In this lesson, we're going to work with triads, which come in four qualities: major, minor, diminished and augmented. Numerically, or intervallically, they are spelled as follows, the dots representing the number of half steps between adjacent tones:

Major: 1•••• 3•••5
Minor: 1•••♭3••••5
Diminished: 1•••♭3•••♭5
Augmented: 1•••• 3••••♯5

FIGURE 1 illustrates how these four triads lay on the fretboard as arpeggios. You will see that each shape incorporates two adjacent strings; since the guitar has six strings, you could play each shape three times starting at each octave, or root note. This will require positional jumping of the index finger on the way up. On the way down, whatever finger is used to fret the top note, be it the middle or ring, leads through three octaves. Remember that these shapes are movable—they're the same shapes no matter what keys they're in. This approach is intervallic, so forget the musical alphabet for the time being. On guitar, one should learn by pattern, number and degree, and the alphabet can come later.

Now we're going to learn these same arpeggios in second inversion, starting each one from the "5." This will place the root note on the higher string of each pair (see **FIGURE 2**). Except for the diminished, which has a shape that takes some getting used to, this is fairly simple. The augmented is easy if you just use two fingers, as demonstrated in the video for this lesson on this month's CD-ROM, but you probably won't use the augmented arpeggio much in ordinary play, because the major chord scale follows the formula: major, minor, minor, major, major, minor, diminished.

As you can see, this whole approach to arpeggio playing requires quick jumps of the hand and wrist position. But there's a lot you can do with it, some of which I demonstrate in the video portion. There are several other ways you can play the arpeggios, but this is the simplest and easiest to understand, as you have the full arpeggios on two strings, making them easy to stack up.

Finally, I'm going to show you a method of playing all four arpeggios using only the first two fingers, a la the great Gypsy jazz guitarist Django Reinhardt, who, due to a hand injury, could use only two fingers (see **FIGURE 3**). These shapes and fingerings are incredibly fun and useful once you get the knack of them. I have included arrows in **FIGURE 3** to designate movement of the middle finger.

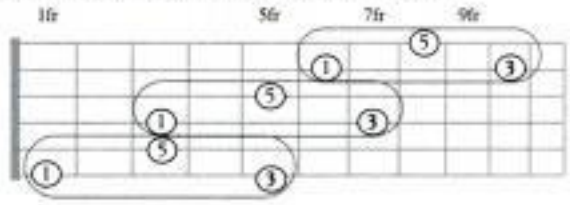
Have fun with these. Practice heavy. Analyze and utilize. Until next month. ❐

ON DISC

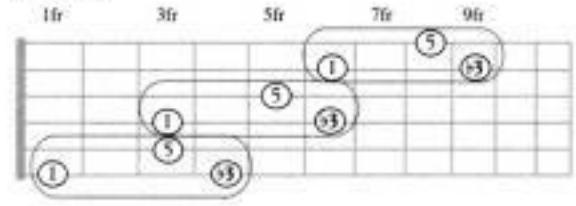
RICHARD LLOYD is a founding member of the rock band Television and teaches guitar at his studio in New York City. His latest album, *The Radiant Monkey*, is available on Parasol Records. For more information, visit richardlloyd.com and parasol.com.

FIGURE 1 root-position arpeggios

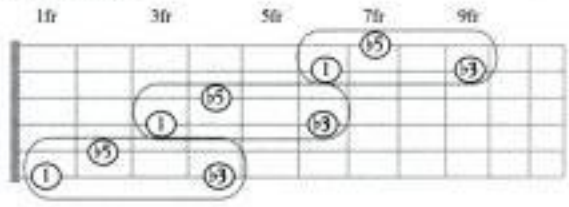
a) F major (numbers in circles indicate chord tones)



b) F minor



c) F diminished



d) F augmented

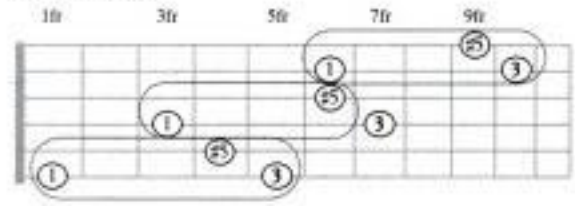
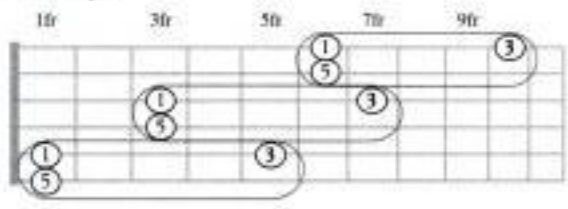
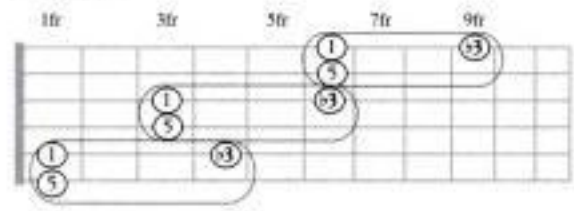


FIGURE 2 second-inversion arpeggios

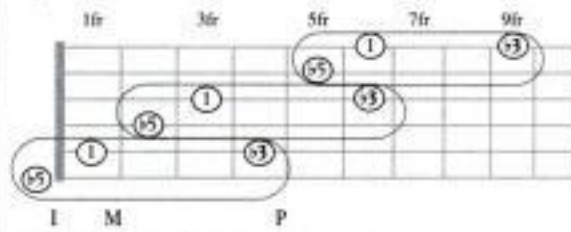
a) B♭ major



b) B♭ minor



c) B♭ diminished



d) B♭ augmented

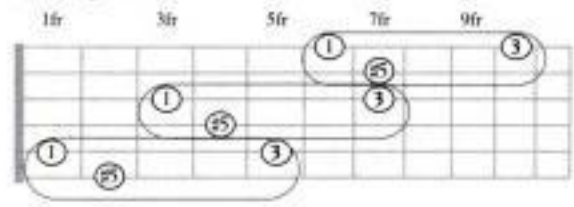
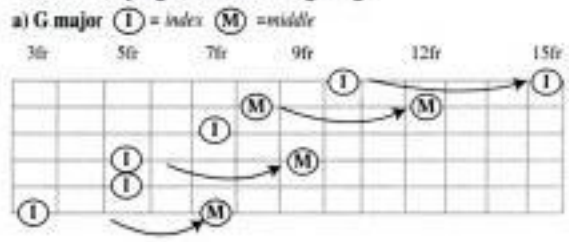
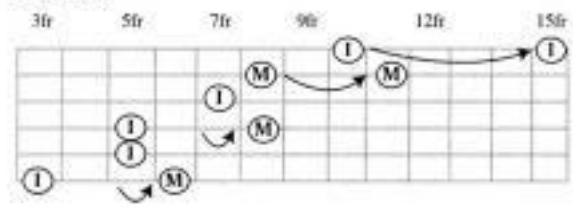


FIGURE 3 Django Reinhardt fingering

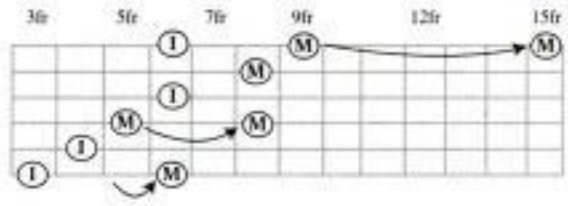
a) G major (I) = *index* (M) = *middle*



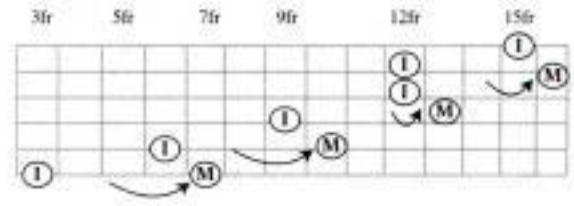
b) G minor



c) G diminished



d) G augmented



Copyrighted material

EMINENCE FRONT

SPEAKER TALK WITH STEVE VAI & DETHKLOK BASSIST BRYAN BELLER

FEW BASSISTS HAVE SEEN the front and back sides of a speaker cabinet quite like Bryan Beller over the past ten years. From the front side, he's toured the world with Steve Vai, Mike Keneally (Frank Zappa/solo artist), and most recently and notoriously, with the live iteration of the death metal "band" Dethklok, borne of the Cartoon Network show *Metalocalypse*. But from the back side, he's a former Product Development Manager for SWR Sound who for several years had a decisive hand in testing and choosing speakers for everything from 12" combos to massive 8x10 monster cabs. All the while, he knew who to call to get the right speaker for the job.

"I was testing Eminence speakers all the time, and they just kept delivering the goods, over and over again. So Eminence drivers ended up in a bunch of products I use in the real world now that I'm back to being a full-time musician," says Beller. "We were always looking for better sounding and tougher drivers, especially on some of the smaller combos where, with bass, it's crucial to have both tone and power handling elements really solid. The 12" driver they delivered for us for the Workingman's 12 – now the WorkingPro 12 – was just incredible. It's punchy, fat, and crystal clear all at once. I used it for a miked signal while recording fretless bass for my new solo album, and it just makes that bass *sing*."



But Beller really put Eminence to the test on heavy road work with Vai and Dethklok, where the intense power and volume onstage would send lesser speakers begging for mercy. "You just have no idea how loud it is onstage with Steve Vai. It's freakin' crazy stupid loud, and the guitar is *everywhere*, as it should be. With the eight 10" Eminence drivers in the SWR Megoliath, not only did I have the power handling to match it, but the heavy rock tone as well, and I'm proud to say that Steve was asking me to turn down well before the speakers came close to giving in!"



As for the Dethklok gig, Beller pushed the Eminences even harder, and they still took it like a champ and delivered the punishing sound he needed. "Dethklok may be based on a cartoon, but the music is pure brutal metal. All tour long I had bassists and guitarists, guys who've been doing metal for far longer than I have, coming up to me in awe of the overdriven bass tone I was getting. I had to smile on the inside, because I knew from when we first tested the Eminence drivers in the Megoliath that a lot of the tone they were digging was coming right from those 10" speakers. But I was also just relieved, because you don't want a bunch of metal guys in close proximity thinking you or your tone sucks, or that it isn't really 'metal.' That's not a good thing, trust me."

Beller's now off the road for a bit, and he just released his second solo album, *Thanks In Advance* [www.bryanbeller.com], an intense rock/jazz fusion album featuring guitarist Mike Keneally and drummers Joe Travers (Zappa Plays Zappa) and Marco Minnemann (solo artist/clinician) among many others. Having recently moved from Los Angeles to Nashville, his garage is filled with various speaker cabs and combo amps, many loaded with Eminence drivers, all just waiting to be pulled out for the right musical occasion. "The whole product-testing thing I did made me acutely aware of what worked both in the testing room *and* the real world. I feel like I have just the right arsenal now, and it's all been proven out on the road and in the studio several times over. And I'm really grateful for that." ❐

LIVE: MIKE MESKER

Copyrighted material

MODAL CITIZEN

ADAPTING MODAL SHAPES TO DIFFERENT TONAL CENTERS

ON DISC



AS I DEMONSTRATED in last month's column, I often like to use a modal approach when soloing or writing melodic lines. One of the nicest things about modes is their great flexibility. In last month's column, I used F♯ Phrygian over a chord progression in F♯ minor and then used the same set of notes over a different chord progression in the key of B minor. This works well because the notes of F♯ Phrygian—F♯ G A B C♯ D E—also make up the notes of B Aeolian, starting from B: B C♯ D E F♯ G A.

This month I'm going to show you how to take a variety of modal "shapes" based on F♯ Phrygian and apply them equally well to a B minor tonality. **FIGURE 1** illustrates a 16-bar solo played over both F♯ minor and B minor tonal centers. I begin with eight bars in F♯ minor, followed by eight bars in B minor. I purposely played some very fast, shred-style licks in order to illustrate how easily you can mix and match these Phrygian/Aeolian patterns.

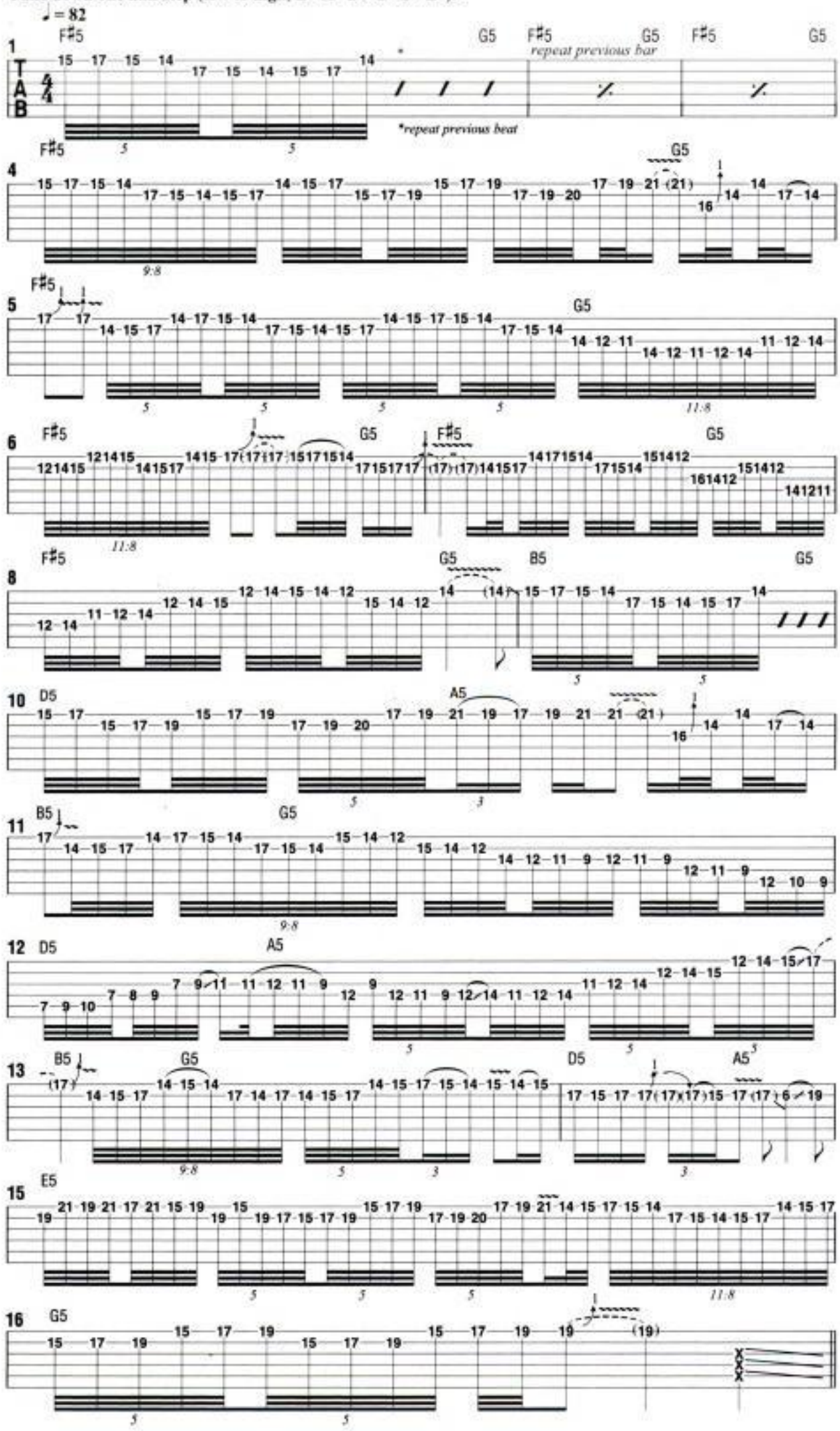
For example, in bars 1–3 I play a repeated melodic shape over each beat: 10 notes are spread evenly across the beat, so five 32nd notes are played on the downbeat and five more on the upbeat. Look at bar 9, where the tonal center switches to B minor, and you'll see that I begin that section the same way, with an identical shape played across bar 9.

The note sequence of this line is G A G F♯ E, followed by D C♯ D E F♯; in terms of intervals relative to F♯ minor, these notes are ♭2, ♭3, ♭2, root, ♭7, followed by ♭6, 5, ♭6, ♭7, root. Over B minor, they are ♭6, ♭7, ♭6, 5, 4, followed by ♭3, 2, ♭3, 4, 5.

Another shape I like to use involves string skipping. Starting on beat three of bar 7, I play a pair of three-note groups on the top two strings and then apply a similar pattern to the G and B strings, followed by another string skip down to the D string. This pattern is rhythmically complex, as each "note cluster" is six notes in length, while the entire passage is played in steady 32nd notes.

Across beat one of bar 15 I play a neoclassical-style pedal point line: a pedal point is a repeated or sustained note, and in this example it's a high C♯ played on the high E string's 21st fret. This high C♯ is played repeatedly as the melody notes alternately descend below it. I'm using this idea modally, however, because I'm playing what is essentially an F♯ Phrygian line within a B minor tonality.

FIGURE 1
Tune down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).



Copyrighted material

MAKIN' NOISE!

the new wave of rock greatness plays Dean

Julien Jorgensen
REV THEORY
with his Dean HardTail select

MIDNIGHT TO TWELVE
Daniel Jordan
with his Dean Z 79

Roman Havaland
Dean HardTail Bass

Kelly Scott Nunn
Dean soltero SL

Maylene and the Sons of Disaster

GET YOUR WINGS

DEAN GUITARS
www.deanguitars.com

photos: Kim Lathrop (Rev Theory),
Stephen McKendree (Maylene)

Copyrighted material

THEME SPIRIT

PLAYING A SIMPLE, MELODIC AND CATCHY SOLO OVER A CLEAN RHYTHM TRACK



THIS MONTH'S COLUMN is coming to you from the Metal Masters tour, on which we're performing with Judas Priest, Heaven and Hell and Motörhead. It's a real honor to have been picked by three bands that have influenced so many genres. Priest's *Unleashed in the East* and Sabbath's *Heaven and Hell* were my top records in seventh and eighth grade, so being on tour with those guys and seeing them every day really trips me out!

This month I'd like to talk about soloing. A lot of lead guitar players, including my bandmate Alex Skolnick, like to shred when they solo. They'll play really fast licks and runs, exotic scales, sweep-picked arpeggios and complicated things like that. When it comes to leads, however, I like to come up with a simple, bluesy single-note theme, which I think helps strike a balance with Alex's style. To demonstrate the sort of soloing approach I'm talking about, I'm going to illustrate a clean chord progression and then put a lead on top of it.

FIGURE 1 shows a repeating, four-bar rhythm pattern. It's fairly straightforward, played with a clean tone and, as you can see, includes a lot of open-string notes. There's a fair amount of single-string picking and notes ringing together as long as possible. In addition to using a clean sound to play **FIGURE 1**, I've added some chorus and reverb to sweeten my tone. The chord progression is in the key of A natural minor—A B C D E F G—so that's the scale I'll be using when I play a lead over the top of it.

FIGURE 2 is the lead I've come up with to play over **FIGURE 1**, and thanks to some great video editing by the guys at *Guitar World*, you can see and hear me playing both parts in a split-screen clip on this month's CD-ROM.

For the lead, I've dialed in a pretty thick, distorted tone, which gives me a really nice sustain and also helps give my lines more of a singing quality. As you can see, for the vast majority of the lead—the first six bars in fact—I play all the notes on the G string. I do this because staying on the same string enables me to use expressive finger slides, hammer-ons and pull-offs to link quite a few notes together without having to pick them, which adds to the smooth, vocal-like vibe I was striving for. The distortion and reverb in my tone definitely helps in that regard, too.

As you've probably noticed, I start the lead by playing a melody in bars 1 and 2 that I revisit again in the second half of the solo, beginning in bar 5. The second time through the phrase, I keep the timing of the notes the same but climb higher up the neck (bars 6 and 7 of **FIGURE 2**) instead of going back down, so the melody is familiar but slightly different at the end. This is something singers often do.

This lead is pretty basic, but because of the melodic theme it gets stuck in your head rather quickly. The trickiest part of it is the last note, which I play by tapping the B string with the middle finger of my picking hand at the 20th fret (**PHOTO A**). This produces an A note one octave (12 frets) higher than the previous one at the 10th fret on the same string.

Try coming up with and recording a simple rhythm pattern of your own and inventing a melodic lead to play over it. Have fun with it! See you next month.

ON DISC



PHOTO A

All guitars tuned down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).

FIGURE 1 rhythm part

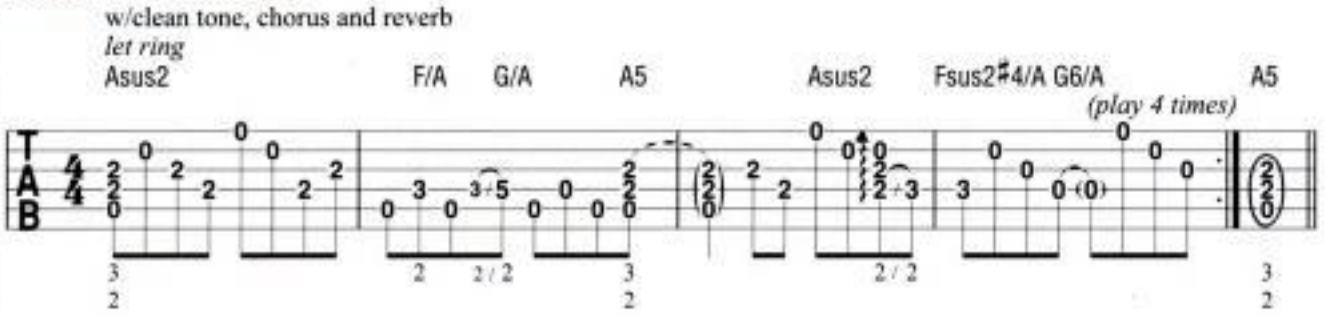
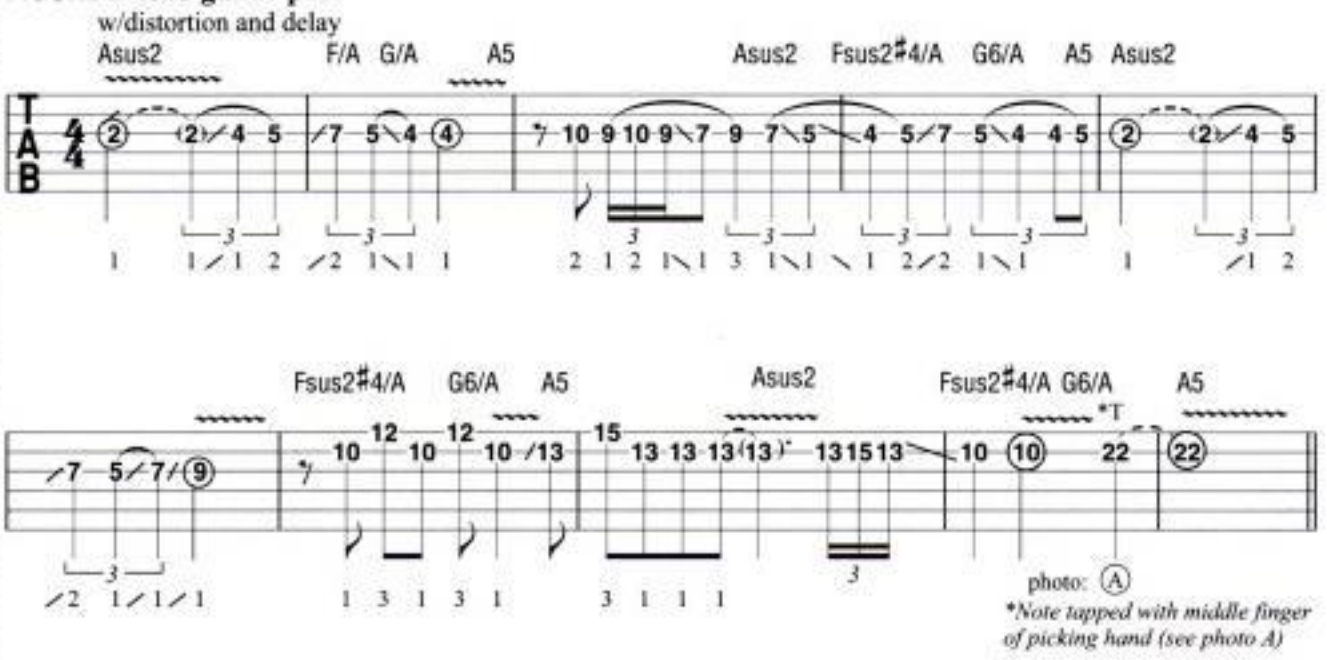


FIGURE 2 lead guitar part



TYLER CLINTON

Copyrighted material

START TALKING



Every player has a distortion and a wah, but the best players have ***hot-rodded*** their rig with **Rocktron's Banshee Talk Box**. Make your guitar talk with Rocktron's Banshee Amplified Talk Box, now available in two versions. Choose between the original **Banshee**, or the new **Banshee 2**!

BANSHEE the Original

Simple to use, and with its own internal preamp, amplifier and horn driver, you simply plug into the Banshee like you would any common stomp box and run the tubing up your mic stand and into your mouth. The rest is up to your imagination as the Banshee helps you find incredible sounds from your instrument. Guitar World Magazine wrote: *"The Banshee's high-gain preamp and focused tone control allow for excellent enunciation and sustain. With minimal practice, I was able to create clear words and open vowels, and I could readily see how anyone could become addicted to this effect."*

BANSHEE 2

Even more exciting features can be yours with the **Banshee 2**. Feed your guitar signal to your amp at the same time that the talkbox effect is turned on! (Get your normal guitar signal through your amp while the talkbox effect runs through a mic, and your sound system). Rocktron brings an exciting new dimension to the talkbox with the Banshee 2 by providing an effects loop letting you add other effects into the talkbox signal path, or through your guitar signal path at the same time! These new features allow you to get some wild new sounds never before done with a talkbox!

Banshee Talk Boxes work great with keyboards too! Come on, get talkin'!

ROCKTRON.COM 800.432.ROCK
Rocktron is a division of GHS Corporation

ROCKTRON
TECHNOLOGY FOR GUITARISTS

THE EVIL TWIN

WRITING FOR TWO GUITARS, PART ONE

ON DISC



WE ALL HAVE THOSE certain riffs that, whether we hear them played on electric or acoustic guitar, alone or with a full band, make us put on rock faces and whip out the air guitar. I've always been impressed by the ability to write something so genuine that it will work even when expressed in its simplest form.

However, my personal challenge when writing guitar riffs has always been leaving them alone. As soon as I finish a part, an irresistible counterpart pops into my head that I *have* to explore. This was also the case when my bandmates in Emperor would bring a riff to the table. I would immediately start dissecting and adding, sometimes to great frustration for the riff's author. For better or worse, I've come to accept that this is how I write best. Over the years I've actually tried to become even more conscious about how I can take advantage of writing for twin guitars, which is what I would like to discuss in this month's column.

RANGE AND CONTRAST

THE MOST OBVIOUS WAY to utilize the potential of two guitar parts is by writing parts for each in a different tonal range, or register. I touched upon this in last month's column, in my discussion of having one low-range and one high-range guitar play a similar rhythmic part and switch registers at the end of the riff.

For this month's first example I'd like to return to an Emperor song called "An Elegy of Icaros" (*IX Equilibrium*). In the first verse (see **FIGURE 1**) there are two guitars being played in different ranges, each in a different style and texture. The first guitar (Gtr. 1, Samoth) plays a rather slow, legato melody-line (doubled an octave lower by bass) with some expressive finger slides and a decorative trill in bar 3. The second guitar (Gtr. 2, me) plays a picked eighth-note pattern of arpeggiated minor-type chords that are strummed and ring out. In this combination, the first guitar and bass create a sturdy frame around the more "unpredictable" open, ringing sound of the second guitar.

REVERSE IMITATION

MY SECOND EXAMPLE (FIGURE 2), from the opening of Emperor's "Curse You All Men!," is rather different, as both guitars are in the same register and play similar rhythmic patterns. However, they still sound quite contrasting. The main theme, played by Samoth (Gtr. 1) has a very strong motif, and I felt that adding a second guitar part that was too different would only mess up the vibe. So I tried adding a similar theme, but reversing some of the rhythm and movement (see Gtr. 2). Comparing the two parts, you will see that the rhythmic movement is kind of reversed in the first and third bars and that where the melodic movement of the first guitar is ascending, the second guitar is descending.

I hope this lesson and these two examples have given you some food for thought when it comes to crafting your own two-guitar arrangements. We'll explore this topic some more next month. See you then. ❐

IHSAHN is a founding member of black metal band Emperor and teaches guitar to budding metalheads in his hometown of Notodden, Norway. His new solo album, *angL*, was released in May 2008 on Candlelight Records. For more information check out www.mnemosyne.no/news.

FIGURE 1 "An Elegy of Icaros" 1st verse

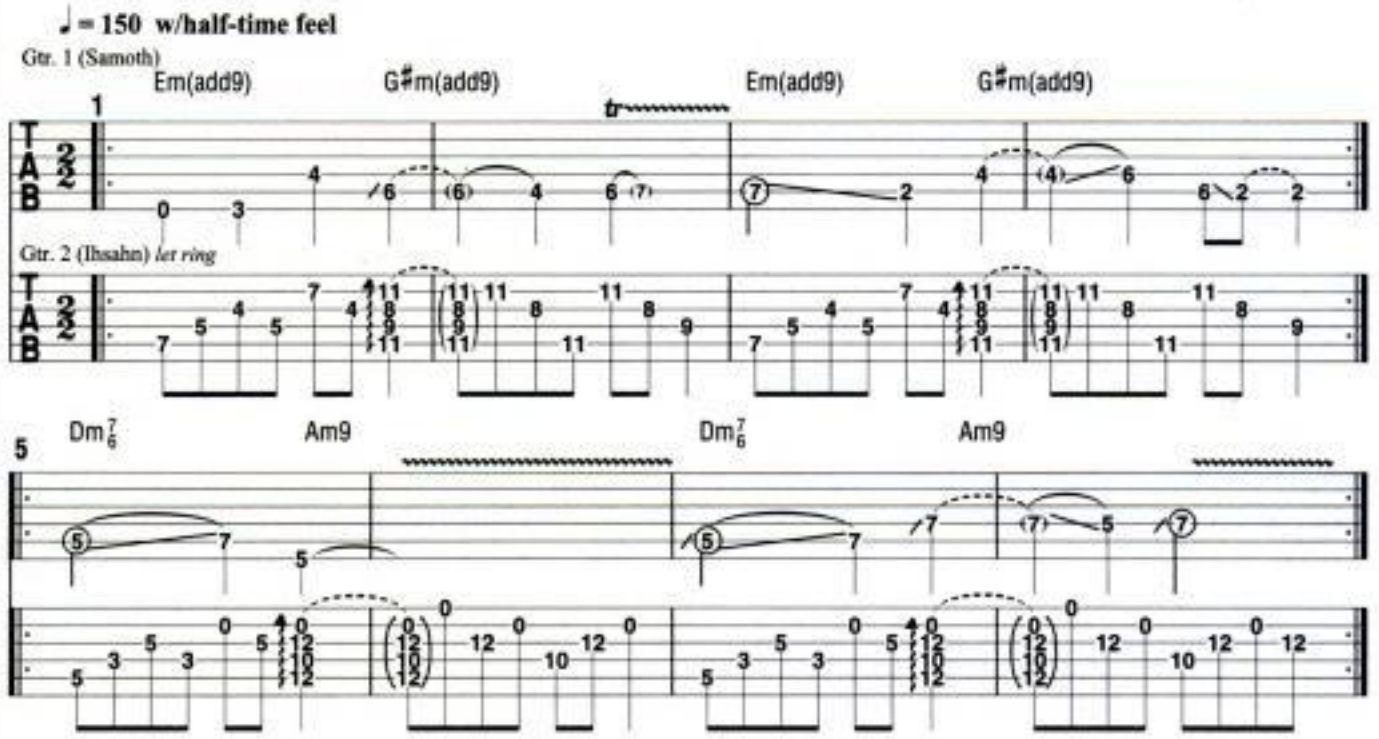
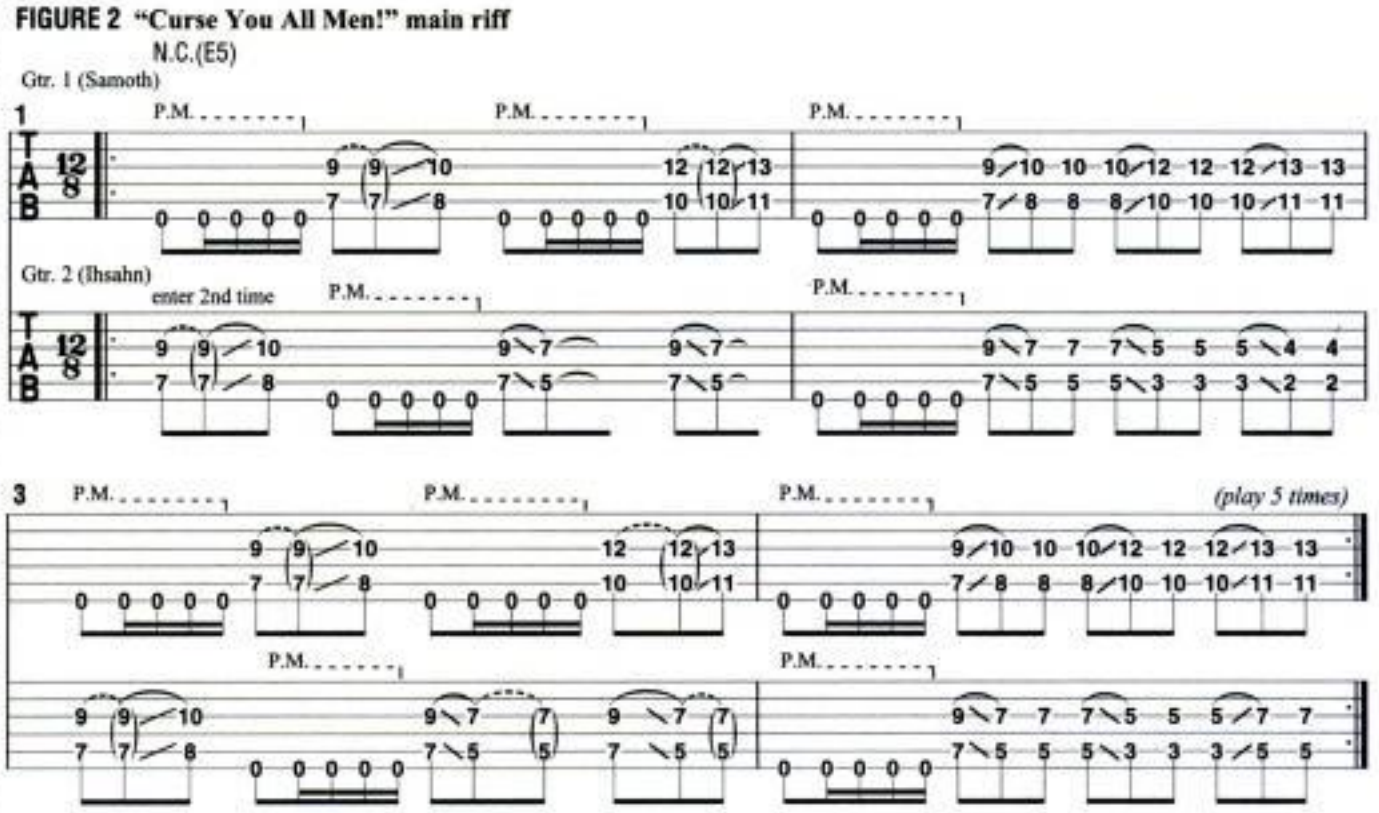


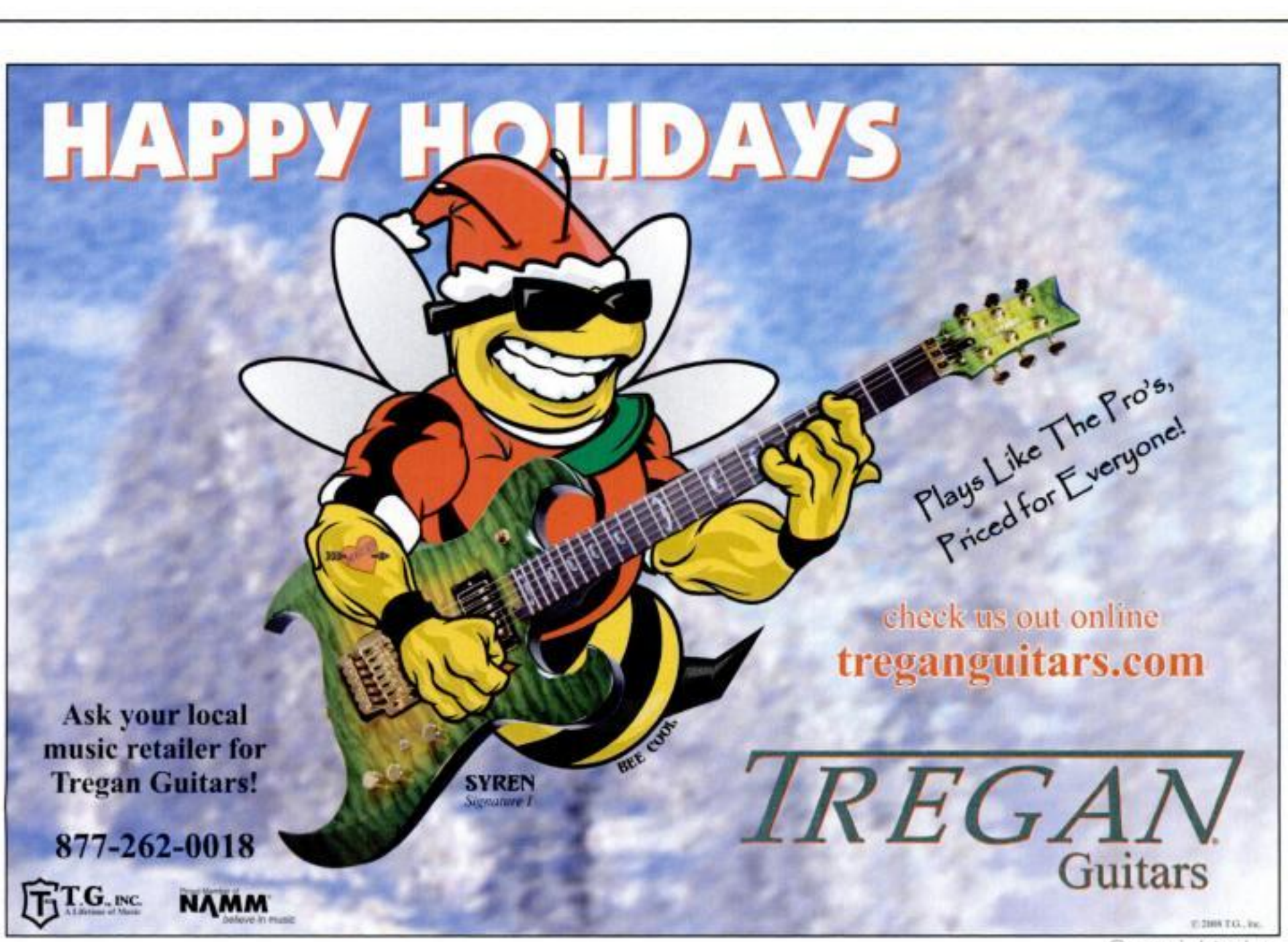
FIGURE 2 "Curse You All Men!" main riff



JIMMY HUBBARD

Copyrighted material



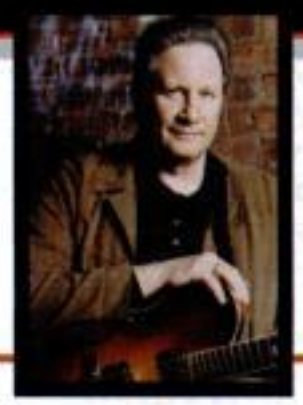


Copyrighted material

BLUES DETOURS, PART 2

"EXTREME" CHORD SUBSTITUTIONS FOR BARS 9-12 OF THE BLUES PROGRESSION

ON DISC



LAST MONTH I SHOWED you two sets of harmonically active and interesting chord substitutions that adventurous jazz musicians use to shake up the first four bars of a 12-bar blues progression. Now I'll show you two similarly cool harmonic "left turns" that you can take over the last four bars of the progression.

The first substitution we're going to look at is borrowed from [*tenor saxophonist*] John Coltrane and is similar to what he did in his famous composition "Giant Steps." **FIGURE 1** shows one complete 12-bar chorus of blues in F, with conventional chord changes in the first eight bars and the "Giant Steps-like" substitute changes spanning bars 9-12. Beginning in bar 9 on the ii minor-seven chord, Gm7, the root motion moves a half step up to a dominant seven chord, A♭7, which resolves up a fourth (or down a fifth) to D♭maj7. From there, the pattern is up a minor third to another dominant, E7, which resolves similarly to Amaj7, then up another minor third, to C7, which resolves to the I chord, F7. Ordinarily, this chord would be a major seven, but because this is a blues, it sounds more fitting to make the I chord dominant. The brief return to C7 in the last half of bar 12 serves as a quick "turnaround" back to F7 at the top of the next 12-bar chorus.

The second substitution is harmonically a bit more straightforward and is shown in **FIGURE 2**. Here we're starting on the V chord, C7, which is what you would find at bar 9 in a basic I-IV-V blues progression, and moving down in parallel whole steps, one chord change per bar, until we get to G♭7 in bar 12, which resolves satisfyingly down a half step to the I chord, F7, at the beginning of the next chorus. This kind of substitution has a somewhat funky vibe and works well with a slower straight (even)-eighths groove.

FIGURE 3 is an improvised solo played over the progression from **FIGURE 1**, with the "Coltrane" substitute changes in bars 9-12. Notice how I generally outline the chords with arpeggios while adding scalar and chromatic passing tones to make the line sound natural and not so contrived. **FIGURE 4** is an example of soloing over the descending dominant-seventh substitute changes from **FIGURE 2**. I'm deliberately targeting the third of each chord to achieve a strong melody and adding chord "pokes" to further reinforce the harmony. As a bonus, this example includes a flashy cadenza ending with some cascading "harp harmonics," a technique pioneered by the great jazz guitarist Lenny Breau. ❐

FIGURE 1

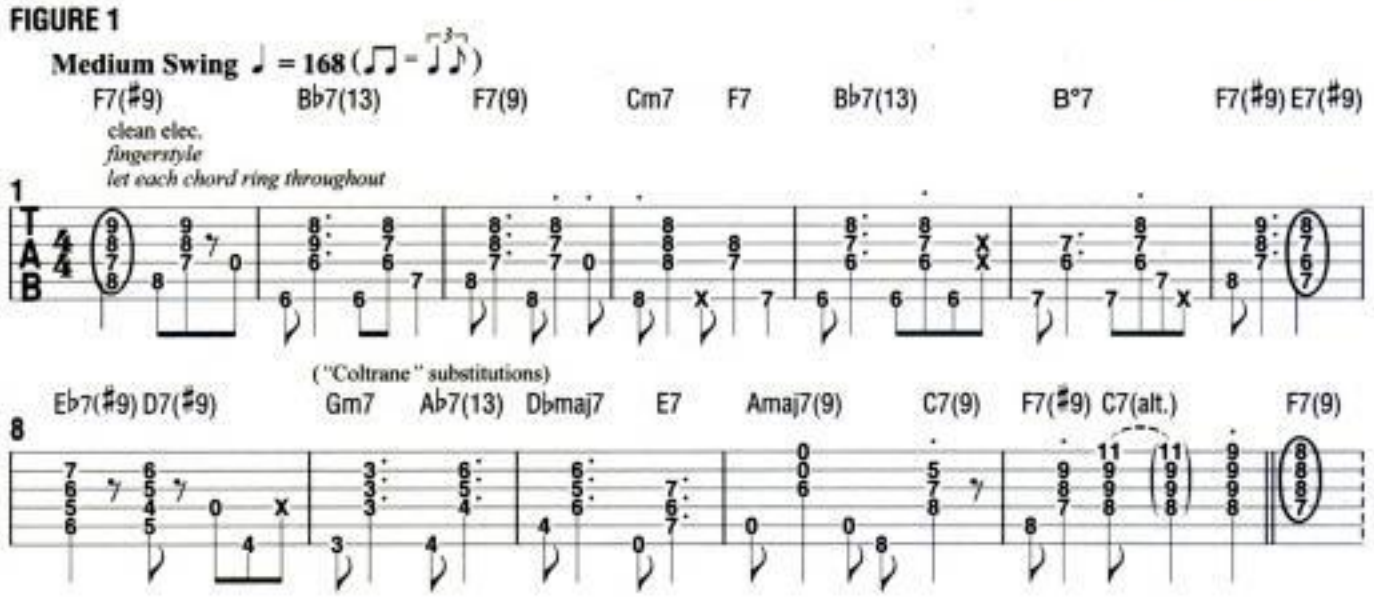


FIGURE 2



FIGURE 3

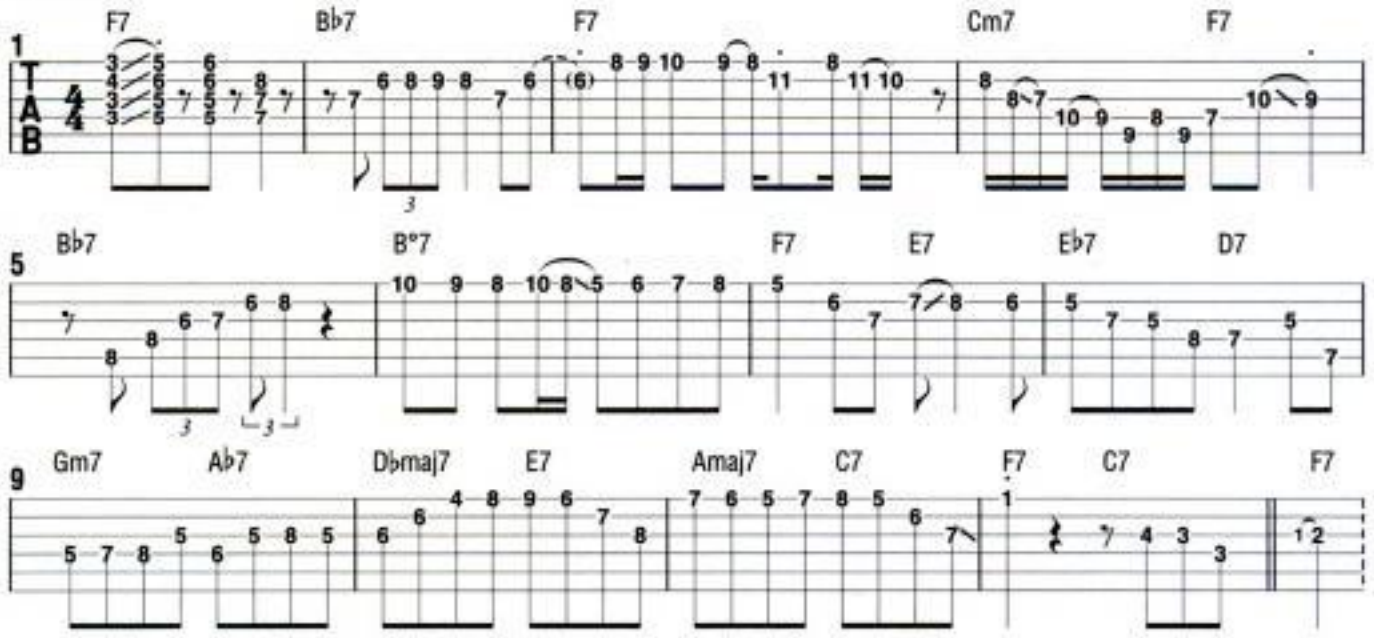
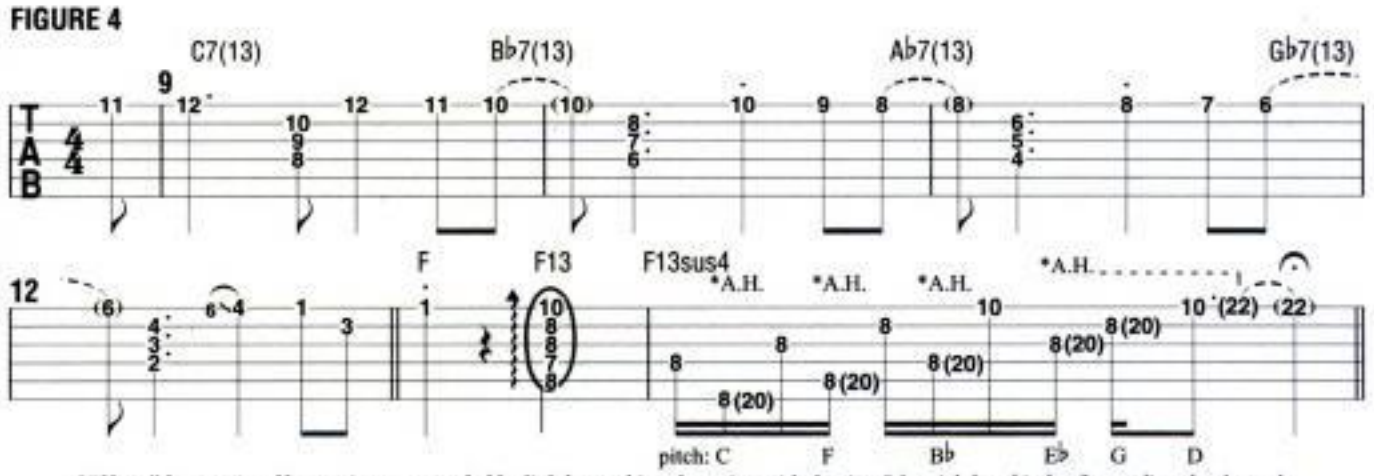


FIGURE 4



*"Harp" harmonics: Harmonics are sounded by lightly touching the string with the tip of the pick-hand index finger directly above the fret locations indicated in parentheses and picking the string with one of the other fingers (see video on this month's CD-ROM).

Copyrighted material

lick LIBRARY.com

Hundreds of streaming video guitar lessons and jamtrax, FREE for members to download, plus news, reviews and interviews and more new lessons uploaded every month!



Watch our expert presenters – all top players and teachers in their own right – break down songs and techniques into easily digestible chunks. Individual segments are played slowly first, then brought up to speed – all you have to do is watch and copy. You'll find you're learning and improving faster than you ever believed possible.

Learn Eddie Van Halen's exact solo for Eruption, get Comfortably Numb off pat, nail that riff to Sweet Child O' Mine – there are hundreds of items in our video vault and we're adding to them all the time. Each track is broken down into smaller sections, played through, note by note, then slowly in tempo and finally at full speed, so you can learn even the most complex solo in a simple-to-follow, accessible format.

Watch in superb High Definition video streamed directly from the LickLibrary servers, or download to your desktop – the choice is yours.

And you'll also join our community area where LickLibrary meets MySpace. Chat online with other players, watch videos, stream mp3s, swap tips & tricks, form bands, post video clips, view photogalleries, send messages, create your own blog – it's got everything you need to become part of LickLibrary's musicians' community.

Whether it's acoustic finger- picking or full-on shredding, whether you're a complete beginner or an accomplished player, you'll find what you want online at licklibrary.com

Every lick LICKED!

The licklibrary.com website contains a continually expanding archive of guitar tutorials, technique tips and products to make you a better guitarist.

- **Watch hundreds guitar lessons online**
- **Upload video clips of your playing and share them with over 100,000 musicians worldwide**

licklibrary.com - *log on and learn!*



Plus... Licklibrary Channels: check out the latest news from Marshall AMPLIFICATION · GUITAR IDOL · Ashdown Engineering

lick LIBRARY **If you take your guitar playing seriously check out licklibrary.com today!**

Copyrighted material

BLUES FOR LOVERS

THE ROMANTIC BLUES BALLAD

ON DISC



FEW WOULD THINK to include Los Angeles on a list of primary blues towns. But from the Forties onward, not only was L.A. a center of the blues recording business, it also birthed a subgenre known as "ballad blues," a style more suited to a candle-lit dinner for two than a rowdy house party.

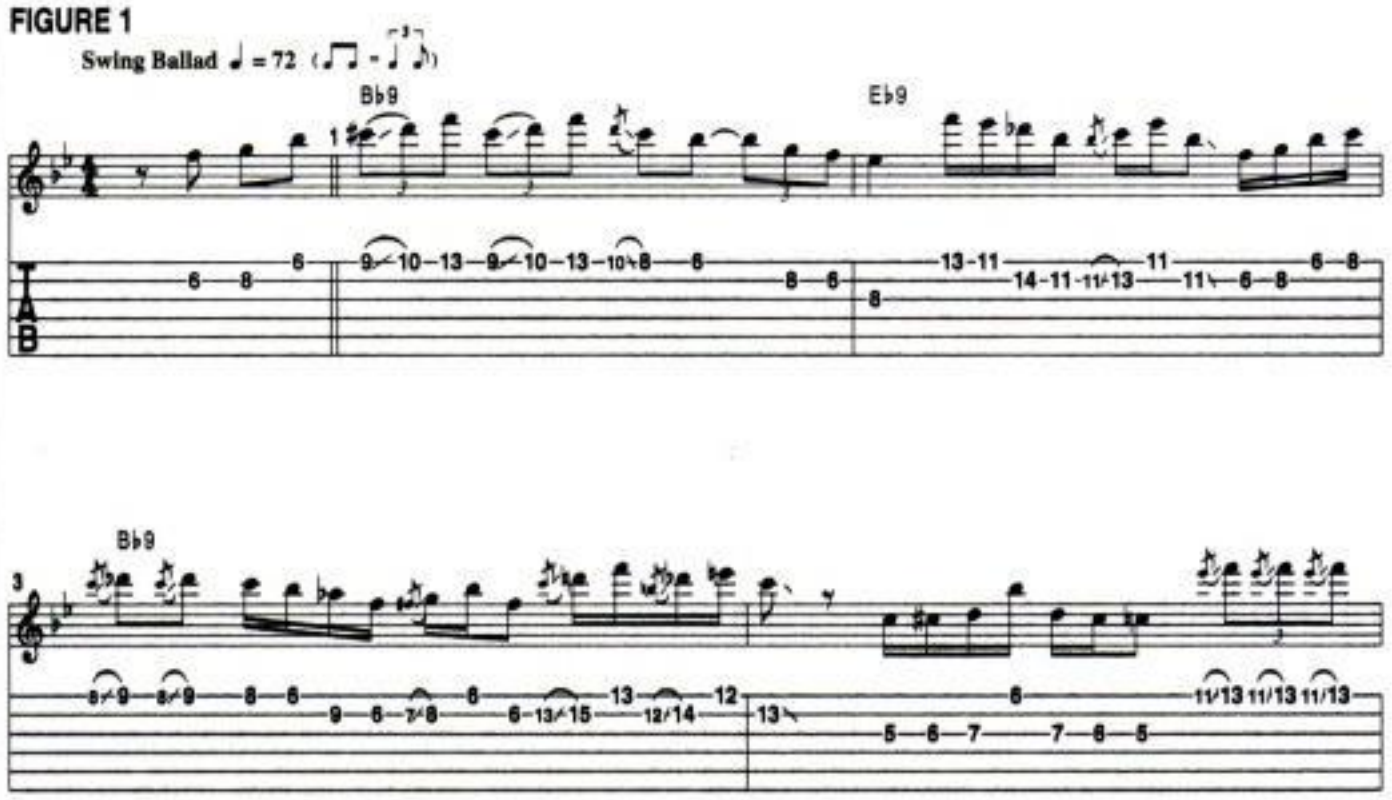
The chief exponent of the L.A. ballad style was Charles Brown, a classically trained pianist-singer from Texas who in 1946 scored a national hit with "Driftin' Blues," a broken-hearted tale delivered in a whispery vocal style. The song heavily influenced a generation of R&B singers, including Ray Charles and Chuck Berry. Also integral to its success was the sound of electric guitarist Johnny Moore (actually Brown's boss, given that the group was called "Johnny Moore's Three Blazers"). Moore (brother of Nat "King" Cole guitarist Oscar Moore) wove slippery, harmonically sophisticated lines around Brown's voice for a sound that evoked late nights and low lights (also check out Brown's yuletide staple, "Merry Christmas, Baby.")

FIGURE 1 shows a Johnny Moore-style ballad blues solo in the key of B♭. Among the main points are:

- Finger-slides are used throughout in place of the usual string bends and vibrato.
- Melodies are generally organized around the notes of each chord (arpeggios), with particular emphasis on the jazzy-sounding ninth degree. (Note the "sweep arpeggios" in bars 5 and 10.)
- Scale passages are generally based on seven-note *modal* scales, chiefly Mixolydian and Dorian, rather than pentatonics, and chromatic tones (half-steps) are used frequently to fill in between chord tones.
- Lines tend to move along, rather than across, the neck. If you're a position player, you'll need to go well outside the box, but once you make it past the learning curve, the prize is a greatly expanded awareness of the neck.

For guitar players raised on standard blues and rock, ballad blues is an excellent introduction to jazz, as chords and phrases are taken to the next level of technical sophistication while retaining enough familiar blues elements to keep things from getting too "heady." This is blues for lovers, after all. ❐

FIGURE 1



Copyrighted material

SCH

schecter
guitar research

THE REVOLUTI
IS HERE

For a Free catalog...
schecter
guitars
.COM

Copyrighted material

SOLO FLIGHT

ON DISC

CONSTRUCTING A DJANGO-STYLE LEAD ON "EL CAMINO DEL CHE."



IN MY VERY FIRST COLUMN [GW *June 2008*], I demonstrated how to play the melody from "El Camino del Che," the opening track on my latest album, *Ultraspontane*. The tune is a medium-tempo swing blues in the key of A minor and is a great vehicle for soloing. In this column I'd like to discuss how I approached the lead.

FIGURE 1 illustrates two 16-bar choruses (plus a four-bar pickup) of Django Reinhardt/gypsy jazz-style single-note improvisation over the song's chord progression. Generally speaking, my goal throughout is to create interesting melodies that acknowledge and clearly reflect the chord changes. As Django would often do, I sometimes *anticipate* a chord change by melodically outlining it a beat or two before it occurs.

The four-bar pickup starts on the II (two) chord, B9, which quickly switches to B7♭9♯11: while holding the lower three notes of the B7 chord, B (fifth string, second fret), D♯ (fourth string, first fret) and A (third string, second fret) with the middle, index and ring fingers, respectively, I barre the index finger across the top two strings at the first fret to sound the ♭9 (flat nine), C, and the ♯11 (sharp 11), F. The high F is briefly kept on top for the subsequent chord, E7♭9.

In bar 4, I play a signature Django-style line, which is an ascending eighth-note-triplet diminished-seven run executed using a specific picking technique: I begin with an upstroke on the high E string, then rake across the G and B strings with a single downstroke. Notice that the diminished-seven chord voicing for these first three notes is then moved up three frets, then three more, and that it is the same shape as the E7♭9 voicing played on the downbeat of bar 3. All four positions of this chord may be analyzed as E7♭9, and sound good over the subsequent E7 chord that initiates the 16-bar form.

Beginning in bar 5 of **FIGURE 1**, I anticipate the change from E7 to Am by accentuating the notes of an A minor triad, A, C and E, along with the ninth, B. Then, over Am, I play an ascending Am9 arpeggio (A C E G B), ending with a half-step bend from B♭ to B, which is then vibrato-ed. The phrase resolves on the root note, A.

Another point of interest is the lick that both wraps up the end of the first 16-bar chorus and initiates the next one: over the Am chord in the last bar of the first chorus (bar 20), I rake a downstroke across the top two strings, followed by an upstroke on the open high E. Akin to the lick in bar 4, this is a three-note phrase executed with the same picking motion; the only difference here is this phrase is played in swing eighth notes. ❐

FIGURE 1 "El Camino Del Che" solo



JOHN JORGENSON is one of today's most respected and versatile guitarists. He is well known for his mastery of "gypsy jazz" and the music of jazz guitar icon Django Reinhardt.

Copyrighted material

The Pedals That Make The Tone



For 30 years, BOSS has been the world leader in innovative guitar and bass effects pedals, multi-effects, rhythm machines, personal digital studios and more. With their unmistakable killer tone, BOSS pedals continue to define the sound of today's rock music.

For more in-depth tips, including which pedals to use for which sections, visit **www.BossUS.com/tone**

AUTHENTIC BOSS

BOSS

AUTHENTIC BOSS

BOSS®

All references to specific artists and songs are strictly for comparison purposes. The artists referenced herein do not sponsor or endorse BOSS® pedals or Roland®, and are not affiliated with BOSS® or Roland® in any way. BOSS® and Roland® make no representation regarding the actual equipment used by the various artists to achieve their distinct sounds.

Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"Soothsayer" - Buckethead



DD-7 **OS-2** **PS-5** **PW-10**

"School's Out" - Alice Cooper



RV-5 **DS-1**

For the acoustic tones to 'BIG LOVE,' visit GuitarWorld.com/ Roland

"Big Love"- Fleetwood Mac



RV-5 **OD-3** **AC-3**

"Iron Man" - Black Sabbath



MT-2

"Heart-Shaped Box" - Nirvana



CH-1 **DS-2**

Pedal settings by **Paul Hanson**, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Alfred Publishing.

Save $30
27th Anniversary Publisher's Discount

The #1 World Best-Selling Ear Training Method for 27 Years

They laughed when I said they could have Perfect Pitch

... until I showed them the simple secret —and they heard it for themselves!



David-Lucas Burge

● Name any note or chord – by EAR! ● Sing any desired pitch at will

● You'll hear it for yourself – immediately. ● Copy music straight off a CD ● Play by ear – instead of searching by hand ● Identify keys of songs just by listening ● Perform with confidence ● Compose music in your head ● Enjoy richer, finer music appreciation ● You'll open a new door to new talents...

The true story behind the worldwide #1 best-selling ear training method

by **David-Lucas Burge**

It all started in ninth grade as a sort of teenage rivalry . . .

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"*You* could never be as good as *Linda*," she would taunt. "*Linda's* got *Perfect Pitch*."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact notes and chords*—all BY EAR; how she could sing any tone—*from memory alone*; how she could play songs—after just *hearing* them; the list went on and on . . .

My heart sank. *Her EAR is the secret to her success* I thought. How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know notes and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "*Can I test you sometime?*"

"OK," she replied.

Now she would eat her words . . .

My plot was ingeniously simple . . .

When Linda least suspected, I walked right up and challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll *never* guess F♯, I thought.)

I had barely touched the key.

"F♯," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E♭," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil. I called out more tones, trying hard to make them increasingly difficult. But each note she sang perfectly on pitch.

I was totally boggled. "*How in the world do you do it?*" I blurted.

"I don't know," she sighed. And that was all I could get out of her!



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

The dazzle of Perfect Pitch hit me like a ton of bricks. I was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out . . .

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians*, yet they can't tell a C from a C♯? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette. It all seemed so odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I got my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over* and *over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all sounded the same after awhile; how were you supposed to know which was which—just by *listening?*

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened . . .

It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail . . .

Once I stopped *straining* my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

Copyrighted material

Order now online at this Special Offer Page:
www.PerfectPitch.com/27years

Get $30 off + 2 Bonus CDs + FREE shipping. Use VIP code: GUITAR-23-L

Call now 24 hours:
1-888-745-8880
Outside USA & Canada call: 641-472-3100

sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—*I too could name the tones by ear!* It was simple. I could hear how F♯ sounds one way, while B♭ has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She *laughed* at me. "You have to be *born* with Perfect Pitch," she asserted. "You can't *develop* it."

"You don't understand how Perfect Pitch works," I countered. I sat her down and showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she also had gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in.

Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamed I would later cause such a stir in the academic world. But when I entered college and started to explain my discoveries, professors *laughed* at me.

"You must be *born* with Perfect Pitch," they'd say. "You can't *develop* it!"

I would listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves*.

You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music theory courses. Perfect Pitch made everything easier—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because—without looking at the keyboard—you know you're playing the correct tones).

And because my ears were open, music sounded richer. I learned that music is truly a HEARING art.

Oh, you must be wondering: whatever happened with Linda? I'll have to backtrack . . .

Flashback to my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: *to beat Linda*. Now was my *final chance*.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale*.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Afterwards, I scoured the bulletin board for our grades. Linda received an A. This was no surprise.

Then I saw that I had scored an A+.

Sweet victory was music to my ears, mine at last! —D.L.B.

#1 WORLD BEST SELLING 27 YEARS EAR TRAINING METHOD

Join musicians around the world who have already discovered the **secrets** to **Perfect Pitch**.

For 27 years, we've received letters from musicians in 120 countries:

● "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." *J.M., percussion* ● "Someone played a D major chord and I recognized it straight away. *S.C., bass* ● "Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle." *B.B., guitar/piano* ● "It is wonderful. I can truly hear the differences in the color of the tones." *D.P., student* ● "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." *J.H., student* ● "It's so simple it's ridiculous. *M.P., guitar* ● "I'm able to play things I hear in my head. Before, I could barely do it." *J.W., keyboards* ● "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." *L.B., bass guitar* ● "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own.' *L.H., voice/guitar* ● "What a boost for children's musical education! *R.P., music teacher* ● "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail." *M.U., bass* ● "Although I was skeptical at first, I am now awed." *R.H., sax* ● "It's like hearing in a whole new dimension." *L.S., guitar* ● "I started crying and laughing all at the same time. *J.S., music educator* ● "I wish I could have had this 30 years ago!" *R.B., voice* ● "This is absolutely what I had been searching for." *D.F., piano* ● "Mr. Burge—you've changed my life!" *T.B., student* ● "Learn it or be left behind." *P.S., student* . . .

Now it's YOUR turn!

For 27 years now, musicians around the globe have proven the simple methods that David-Lucas Burge stumbled upon as a teenager *(plus research at two leading universities—see www.PerfectPitch.com/research)*.

Now you can hear it for yourself! It's easy and fun—and *guaranteed* to work for YOU—regardless of your instrument, your playing style, or your current ability.

Order your own **Perfect Pitch® Ear Training SuperCourse** and listen to the first CD. We promise you will *immediately* hear the Perfect Pitch colors that David-Lucas starts you on—or return the course for a full prompt refund (you've got our 27-year word on it).

You can even check out your progress at no risk. You must notice *immediate* and *dramatic advancements* in 1) your ear, 2) your playing and singing, and 3) your *enjoyment* of music, or return your course for a full prompt refund, *no questions asked*.

Imagine the talents that Perfect Pitch can open up in YOU to advance *your* playing, *your* singing, *your own* creativity and confidence. *Then again, how will you ever know unless you listen for yourself?* There's no risk. Order your course now and *HEAR IT for YOURSELF!*

HEAR IT FOR YOURSELF! Save $30, get FREE shipping + 2 Bonus CDs! Our 27 Year Offer!

We are a proud member of the Music Industry Conference, an affiliate of MENC: The National Association for Music Education.

The **Perfect Pitch® Ear Training SuperCourse** by David-Lucas Burge



You receive 8 audio CDs + easy Handbook + **TWO FREE bonus CDs** *(see below)*. For ALL musicians of ALL instruments, beginning and advanced. No music reading skills required.

40-Day Money Back Guarantee:

You will experience Perfect Pitch for yourself—or you get a full refund!

YES! Prove to me that I have Perfect Pitch! Send me ALL 8 CDs + handbook. I'll listen to the first 5 CDs. I must notice *immediate* and *dramatic advancements* in 1) my ear, 2) my performance level, and 3) my enjoyment—or I'll return the course for a full prompt refund, *no questions asked*. If I decide to continue my ear training, I'll enjoy my remaining 3 CDs with advanced lessons. My **FREE** 74-minute bonus CD on Relative Pitch is *mine to keep* (a $15 gift)—even if I return my course for a refund. I also get **FREE**: Perfect Pitch for Children (a $15 gift).

Our **27 Year Celebration** also includes:
FREE SHIPPING worldwide to your door!

Use Your Credit Card or Debit Card to Choose a Monthly **Easy Pay Plan**: (more online)

- ❑ **10** payments of $13.90 (+ $1.95/month service charge)
- ❑ **5** payments of $27.80 (+ $1.95/month service charge)
- ❑ **1** payment of $139 (no service charge)

CARD NUMBER EXPIRATION DATE

Your **discount** price: only $139. (List : $169.)
You save $30 with publisher discount.

❑ Send **Check** or **Money Order**

Send your personal check or money order for just $139 payable to **PerfectPitch.com**. You save $30 and get free shipping worldwide. (International orders: Please submit your money order in U.S. funds.)

NAME TELEPHONE NUMBER

ADDRESS

CITY STATE ZIP

EMAIL ADDRESS (We promise we'll never give out your info to anyone, ever!)

INSTRUMENT(S) YOU PLAY (please include VOICE if applicable)

Mail to: Or fax to: (641) 472-2700

PerfectPitch.com/27years
VIP Code: Guitar23-L (Free ship/$30 off/2 free CDs)
1200 E. Burlington Avenue, Fairfield, IA 52556

Copyrighted material

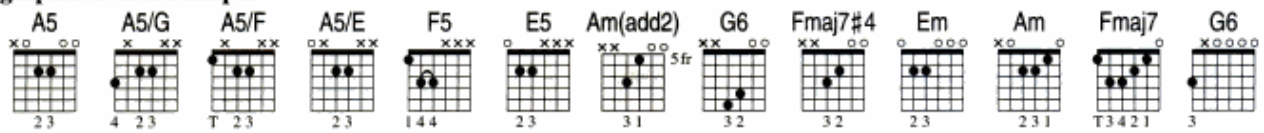


"BIG LOVE" FLEETWOOD MAC

As heard on **TANGO IN THE NIGHT** (REPRISE)
Words and Music by **Lindsey Buckingham** ✶ *Transcribed by* **Jeff Jacobson**

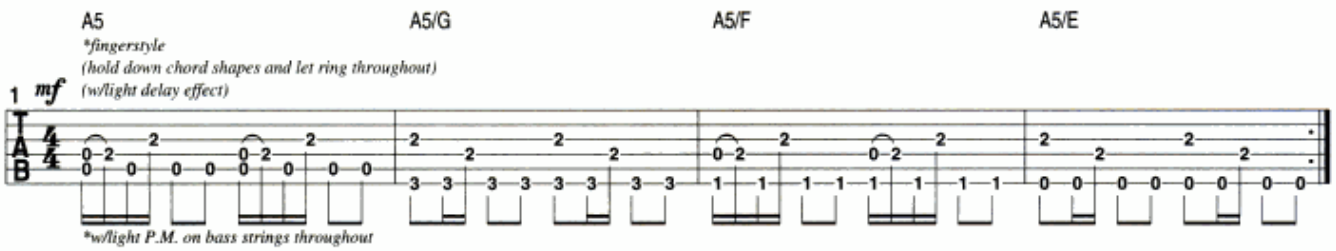
Nylon-string Acoustic Guitar, capo IV
All music sounds in the key of C♯ minor, two whole steps higher than written.
All tablature positions and chord shapes are relative to the capo.

fingerpicked chord shapes



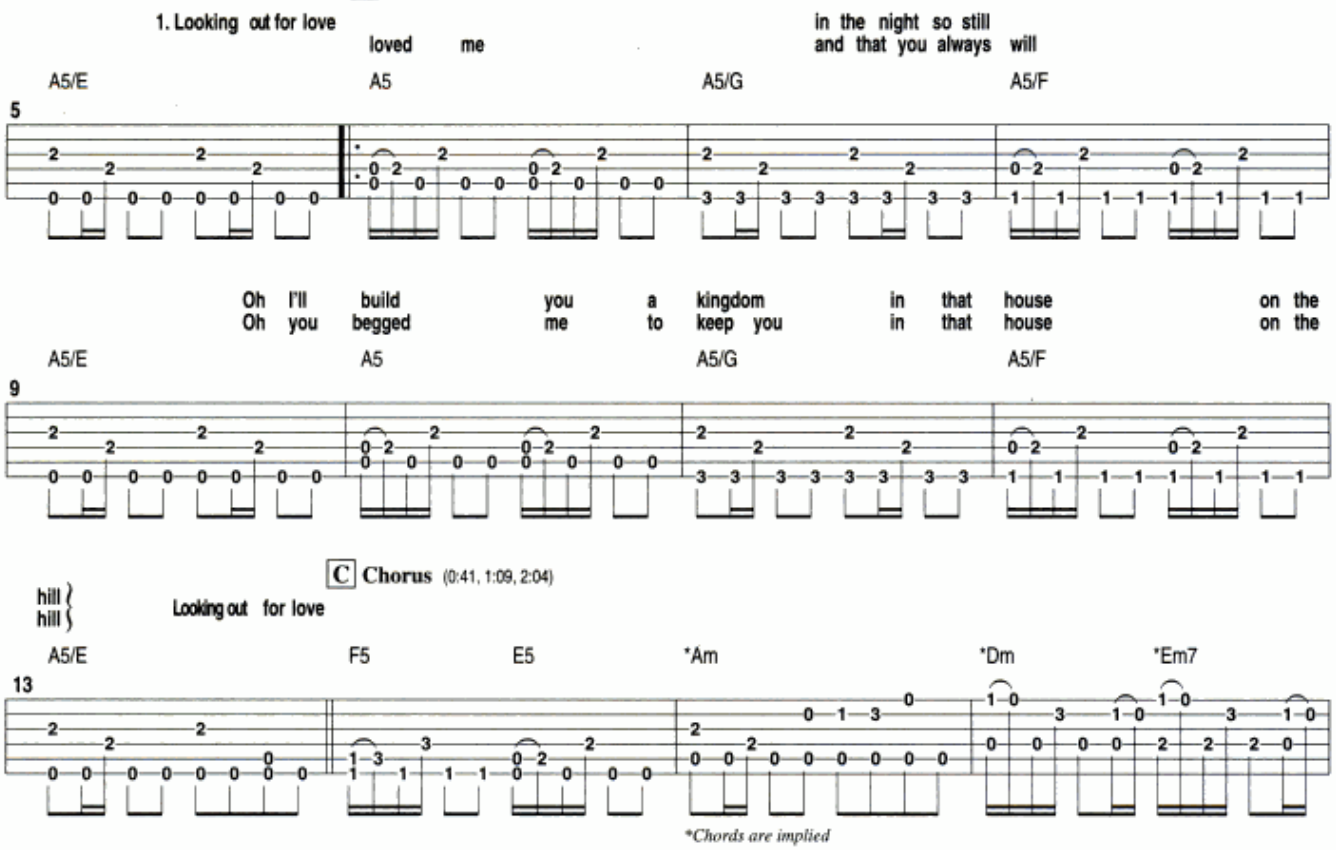
A Intro (0:00)
Moderately Fast ♩ = 144

1., 2., 3.



4.

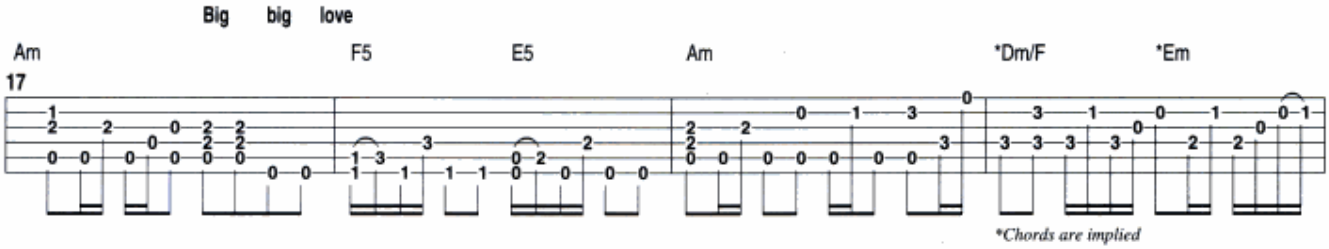
B 1st and 2nd Verses (0:27, 0:55)



C Chorus (0:41, 1:09, 2:04)

© 1987 NOW SOUNDS MUSIC.
USED BY PERMISSION OF ALFRED PUBLISHING CO., INC.
ALL RIGHTS RESERVED.
Copyrighted material

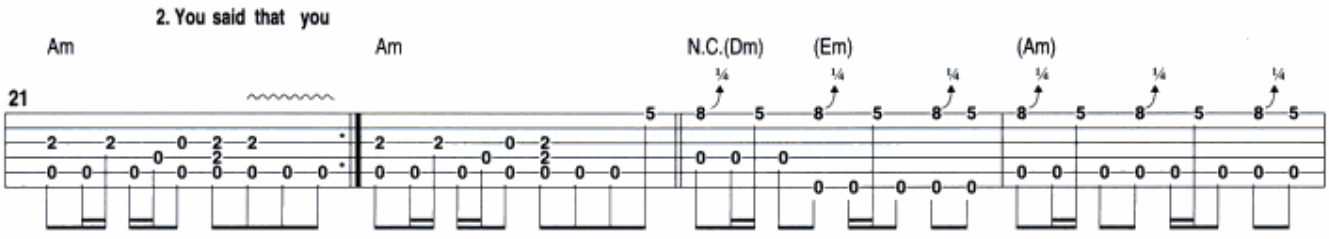
3rd time, skip ahead to G

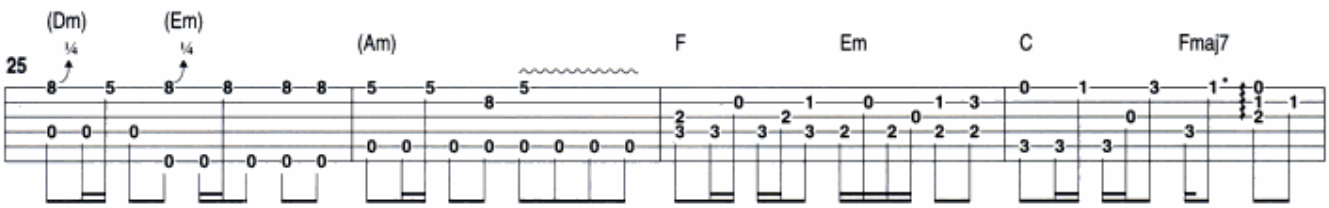


*Chords are implied

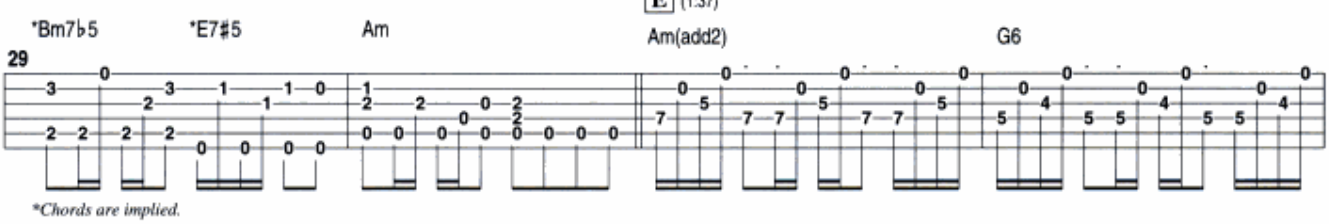
1. *(go back to* B *)* 2.

D Interlude (1:23)

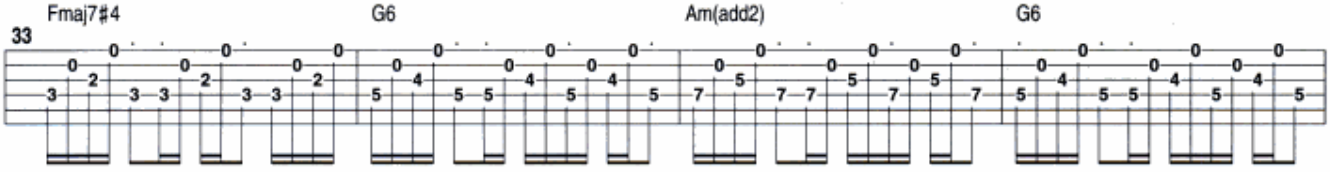




E (1:37)

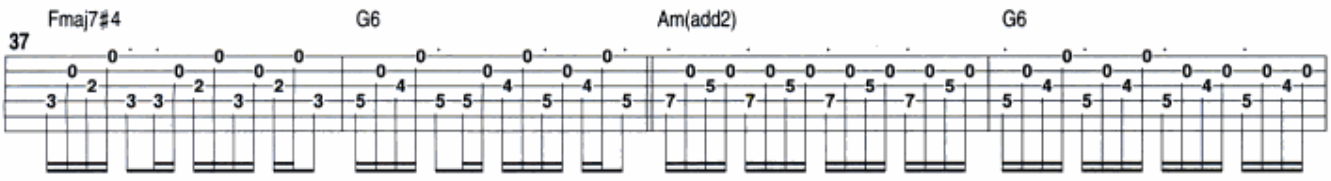


*Chords are implied.

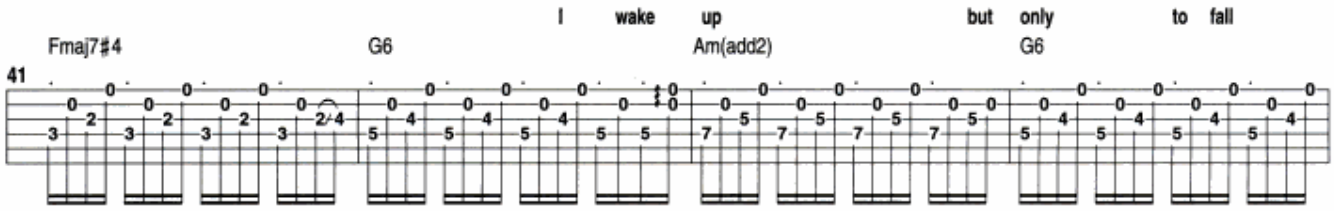


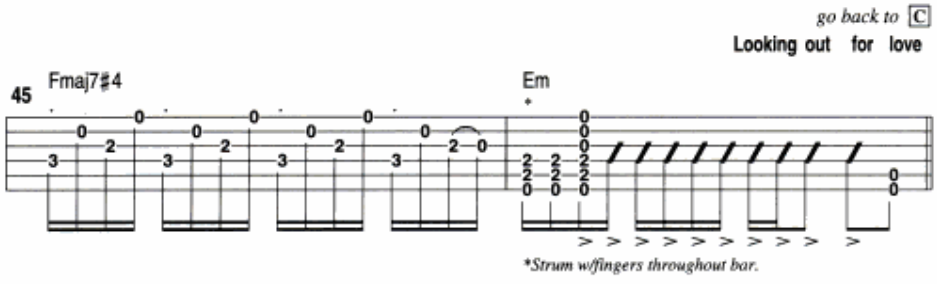
F Bridge (1:50)

I wake up alone with it all

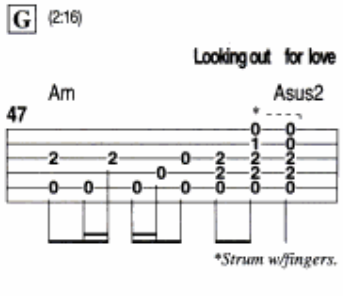


Copyrighted material

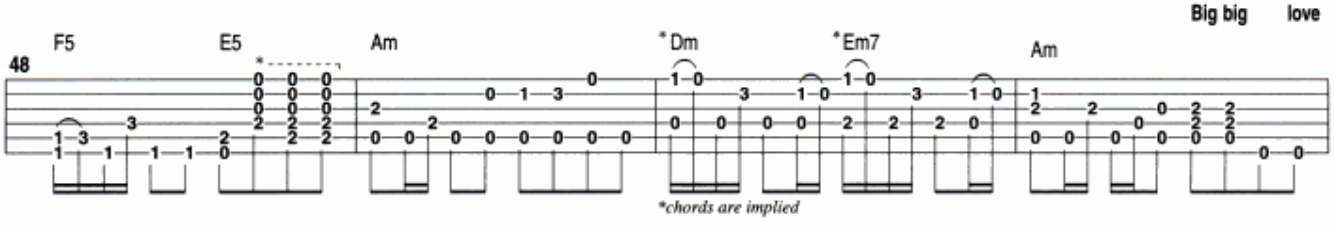




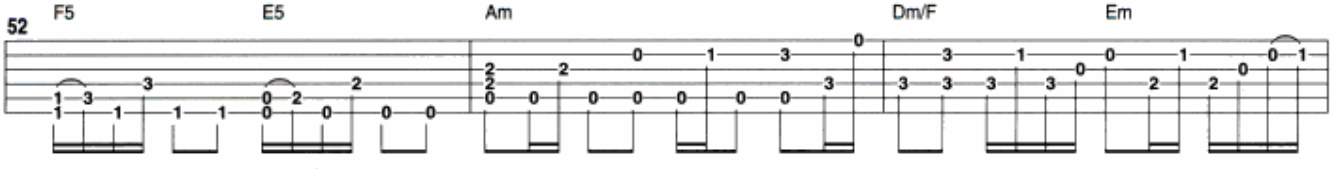
*Strum w/fingers throughout bar.

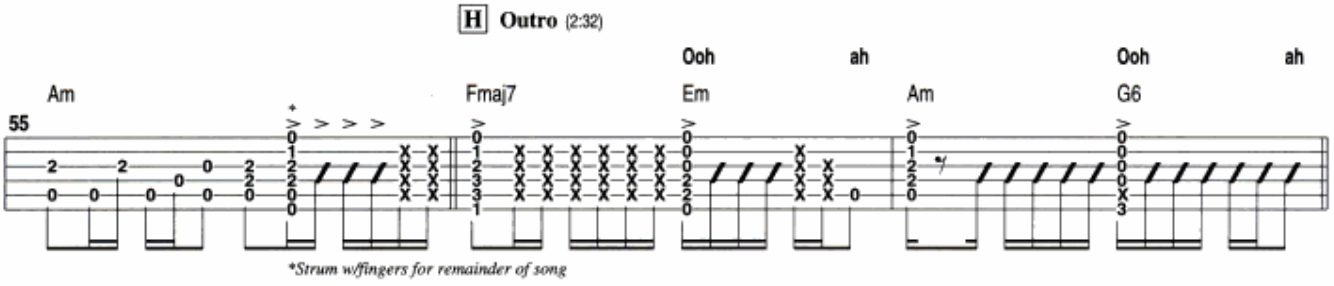


*Strum w/fingers.

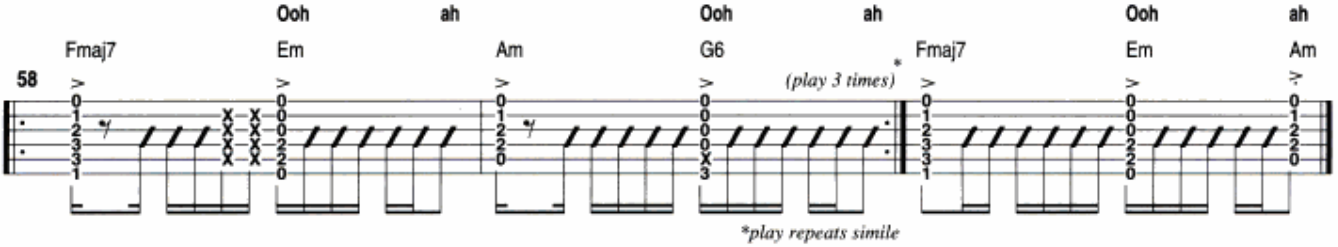


*chords are implied





*Strum w/fingers for remainder of song



*play repeats simile

Copyrighted material

lamb of god

www.lamb-of-god.com

Photos by Ash Newell





"GHS strings are the only strings that can stand up to the onslaught of the mighty Lamb of God. Rocktron is simply the best; the Hush Super C is the only noise reduction I trust to eliminate all that annoying feedback."
Willie Adler



"From searing leads to earthquake rhythms, GHS Boomers have the tone and durability to handle the entire arsenal. At home, in the studio, or on the road, they're the only strings I play."
Mark Morton



ROCKTRON
TECHNOLOGY FOR GUITARISTS

rocktron.com

ghs strings®

ghsstrings.com

Rocktron is a registered trademark of the GHS Corporation. Rocktron, 2813 Wilber Avenue, Battle Creek, Michigan 49015, 800 388 4447, fax 800 860 6813

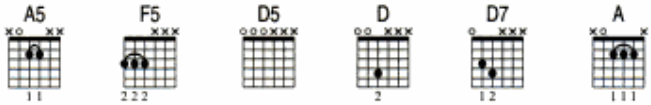
Copyrighted material



"HEART SHAPED BOX" NIRVANA

As heard on **IN UTERO** (DGC)
Words and Music by **Kurt Cobain** ★ *Transcribed by* **Andy Aledort**

Guitars are in drop-D tuning down one half step (low to high, D♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning (low to high): D♭ A♭ D♭ G♭.
All notes and chords sound in the key of A♭, one half step lower than written.

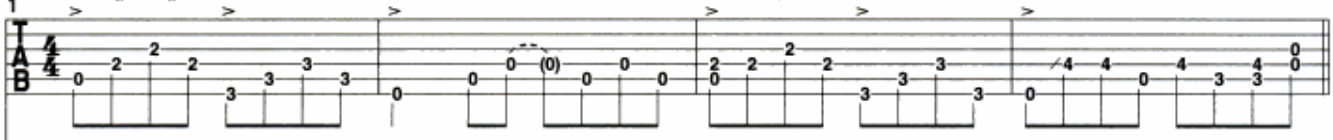


A Intro (0:00)

Moderately ♩ = 100

A5 F5 D5 A5 F5 D D7

Gtr. 1 (clean elec.)
let ring throughout



Gtr. 2 (elec. w/very light dist.)

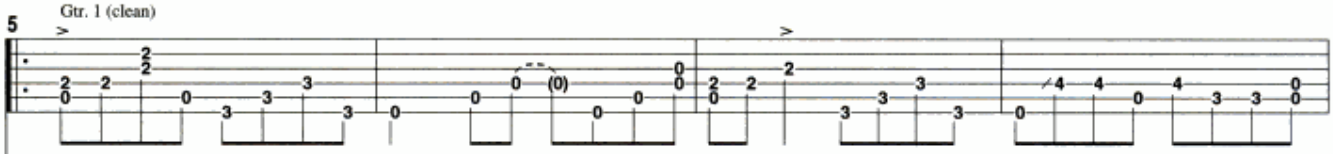


B Verses (0:10, 1:27, 3:03)

1., 3.	She	eyes	me	like	a	Pisces	when	I	am	weak
	I've been	drawn	into		your	magnet	tar	pit		trap
2.	Meat-eating			orchids		forgive	no	one	just	yet
	Broken	hymen		of	your	highness	I'm	left		black

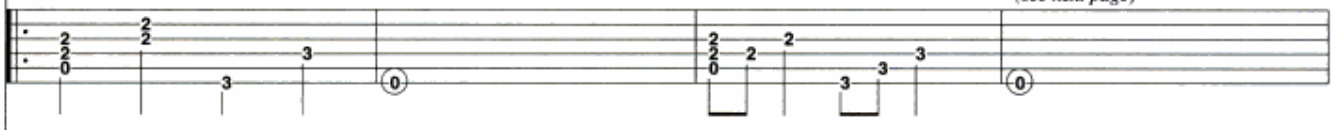
A F5 D5 A5 F5 D D7

Gtr. 1 (clean)

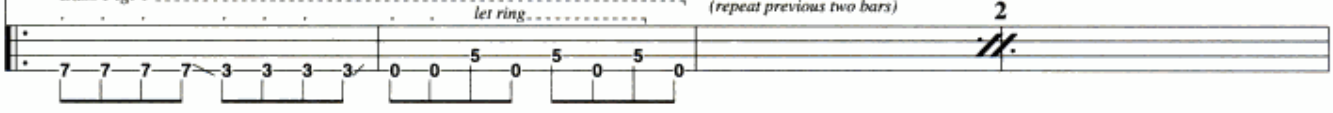


Gtr. 2 (w/very light dist.)
let ring throughout

Substitute Fill 1 second, third, fourth and sixth times, and Fill 2 fifth time (see next page)



Bass
Bass Fig. 1
let ring
(repeat previous two bars)



(C) 1993 THE END OF MUSIC AND PRIMARY WAVE TUNES.
ALL RIGHTS CONTROLLED AND ADMINISTERED BY EMI VIRGIN SONGS, INC.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED. USED BY PERMISSION.
REPRINTED BY PERMISSION OF HAL LEONARD CORPORATION.
Copyrighted Material

BOSS
www.BossUS.com

I've been locked inside your heart - shaped box for weeks
I wish I could eat your cancer when you turn black
Cut myself on angel hair and baby's breath
Throw down your umbilical noose so I can climb right back

Gtr. 1

9 A F5 D5 A F5

Gtr. 2

Bass plays Bass Fig. 1 twice simile (see bar 5)

1. D D7 | 2. D D7

12 (w/heavy dist.)

(w/heavy dist.)

C Chorus (0:49, 2:06, 3:41)

Hey wait I've got a new complaint Forever in debt

A5 F5 D D7 A5 F5

*Gtrs. 1 and 2

let open A ring

14

let open A ring

*composite arrangement

Bass

*Substitute notes in parenthesis every 2nd time.

1., 2. | 3.

to your priceless advice to your priceless advice

D D7 D D7 F5

17

*repeat previous chord

let ring

Fill 1 (0:37, 1:34, 1:54, 3:29)

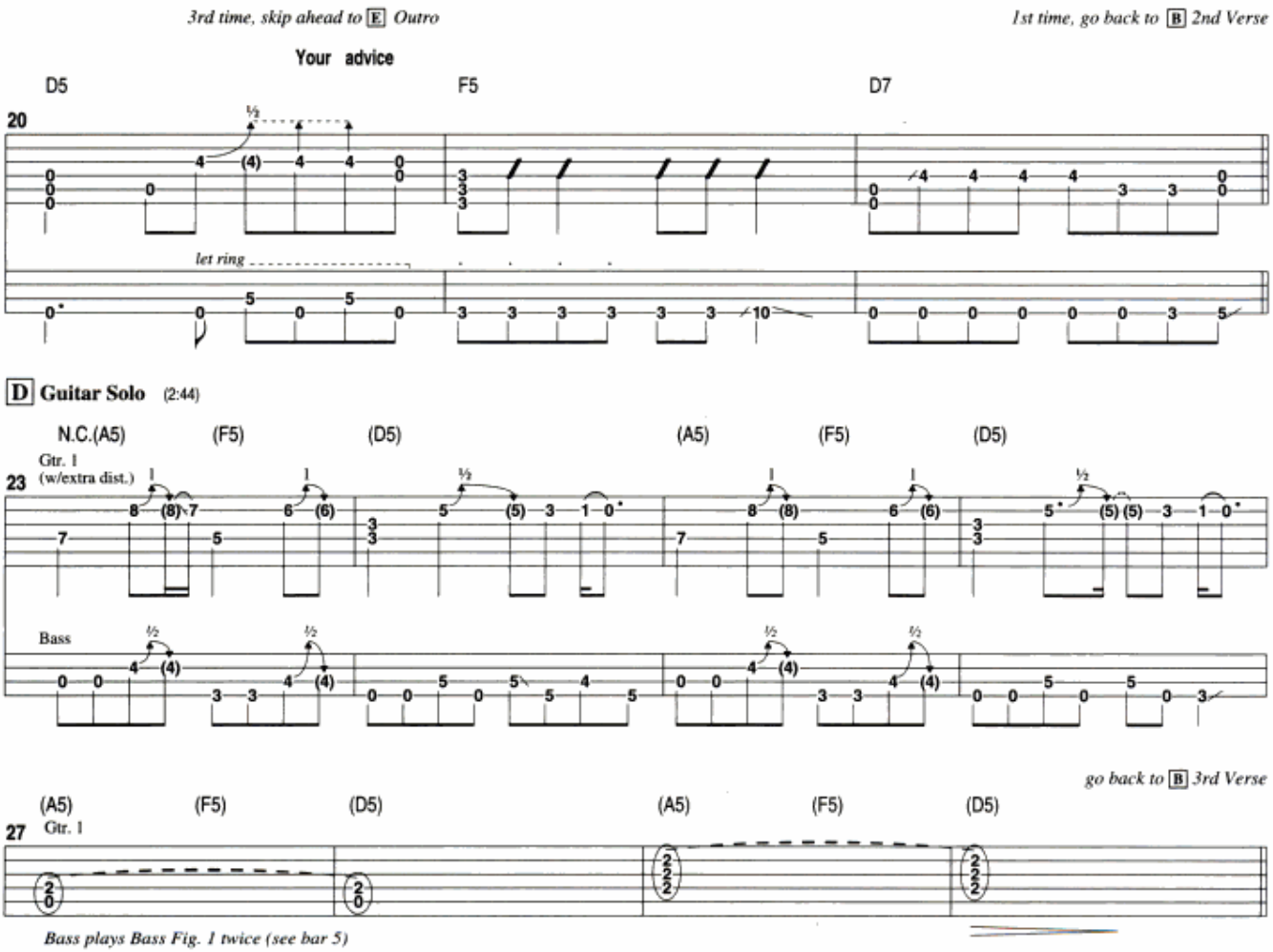
Gtr. 2 (D7)

Fill 2 (3:10)

Gtr. 2 (D5) (D7)

Copyrighted material

The Pedals That Make The Tone
www.BossUS.com tone



Copyrighted material

Buying music gear just became a whole lot easier.



Over two years in the making, SamAsh.com has been overhauled, revamped, and re-launched to bring you the latest and greatest in the world of musical gear. Whether you're one of our thousands of satisfied customers, or you're just hearing about us for the first time, a world-class shopping experience awaits you at the new SamAsh.com!

- The lowest prices and best service in the business, guaranteed by our Musician's Bill of Rights
- Hundreds of thousands of product specifications, images, videos, audio samples, and product guides
- Play and compare in the Virtual Cymbal Room™
- Buying guides and insider tips of the trade in The Answer Stash™
- e-Gift Certificates and Extended Service Plans
- Stay on top of the latest promotions and products with GEARDIRECT Email and Alerts
- Take lessons and sharpen your skills with the Sam Ash Music Institute

See the difference for yourself.

JOIN THE PARTY!

Celebrate October Launch-Fest with us.
Enter promotion code: **LFESTAD1** in your cart
for 10% off most accessories on your first order.
Offer expires 10/31/2008



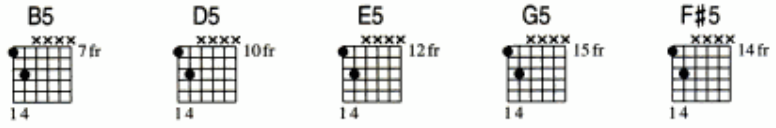
Sam Ash.com
You supply the talent, we'll supply the gear.

Real Musicians are standing by 24/7 to help you find the gear you need.
Call 1-800-4-SAMASH or visit www.samash.com for more details.

Copyrighted material

"IRON MAN" BLACK SABBATH

As heard on **PARANOID** (WARNER BROS.)
Words and Music by **Frank Iommi, John Osbourne, William Ward and Terence Butler** ✶ *Transcribed by* **Andy Aledort**



A **Intro** (0:00)
Slowly ♩ = 69

I am Iron Man

N.C.(E5)
(cont. kick drum)

Gtrs. 1 and 2
(elec. w/dist.) *

kick drum

grad. release

w/fdbk.

pitch: F♯

* *Bend executed by pushing down on low E string behind the nut.*

(0:28)
B5 D5 E5

tempo increases slightly

fdbk.

pitch: F♯

G5 F♯5 G5 F♯5 G5 D5 E5 B5 D5 E5 G5 F♯5 G5 F♯5 G5 D5 E5

Gtrs. 1 and 2

Rhy. Fig. 1

Bass Fig. 1

slight vib.

Bass

B **1st Verse** (0:42)
Slightly Faster ♩ = 76

Has he lost his mind Can he see or is he blind

N.C.

Bass plays Bass Fig. 1 five times (see bar 10)

Can he walk at all or if he moves will he fall

Gtrs. 1 and 2

B5 D5 E5

COPYRIGHT © 1970 (RENEWED) AND 1974 (RENEWED) WESTMINSTER MUSIC LTD., LONDON, ENGLAND.
TRO-ESSEX MUSIC INTERNATIONAL, INC., NEW YORK, CONTROLS
ALL PUBLICATION RIGHTS FOR THE U.S.A. AND CANADA.
ALL RIGHTS RESERVED. USED BY PERMISSION.

Copyrighted Material



Copyrighted material

The Pedals That Make The Tone
www.BossUS.com tone

C **2nd and 3rd Verses** (1:45, 2:34)

2. He was turned to steel in the great magnetic field
3. Now the time is here for Iron Man to spread fear

N.C.

32



Bass plays Bass Fig. 1 twice (see bar 10)

When he traveled time for the future of mankind
Vengeance from the grave kills the people he once saved

34



D **Choruses** (1:58, 2:47)

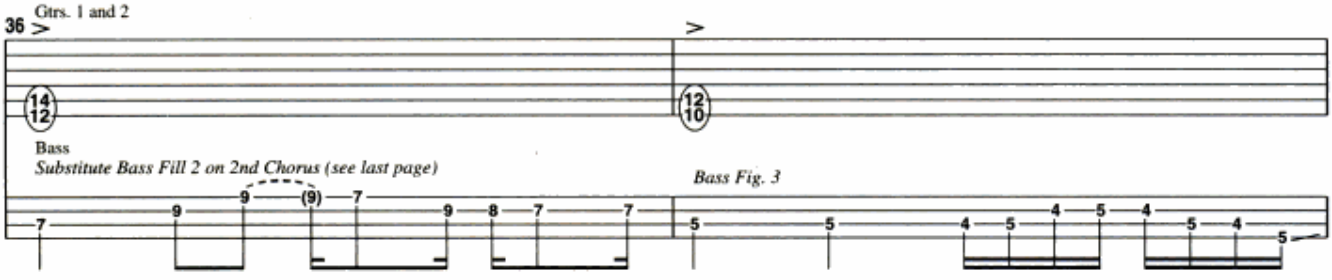
Nobody wants him
Nobody wants him

He just stares at the
They just turn their

E5 D5

Gtrs. 1 and 2

36



Bass

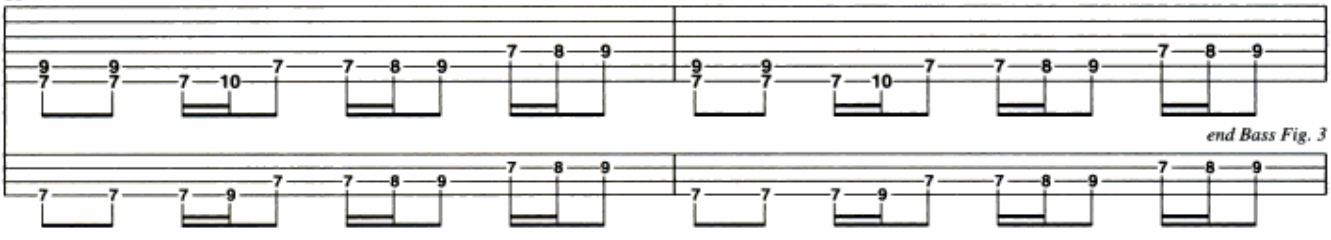
Substitute Bass Fill 2 on 2nd Chorus (see last page)

Bass Fig. 3

world
heads

B5

38



end Bass Fig. 3

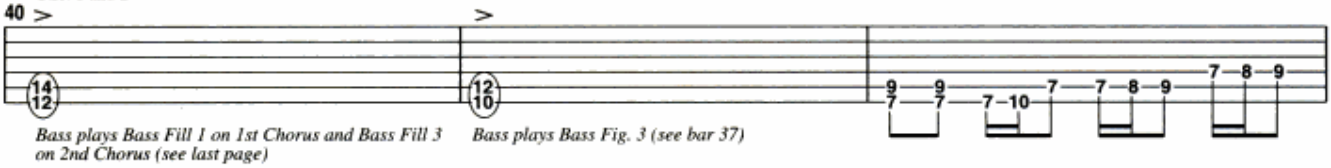
Planning his vengeance
Nobody helps him

that he will soon unfurl
Now he has his revenge

E5 D5 B5

Gtrs. 1 and 2

40



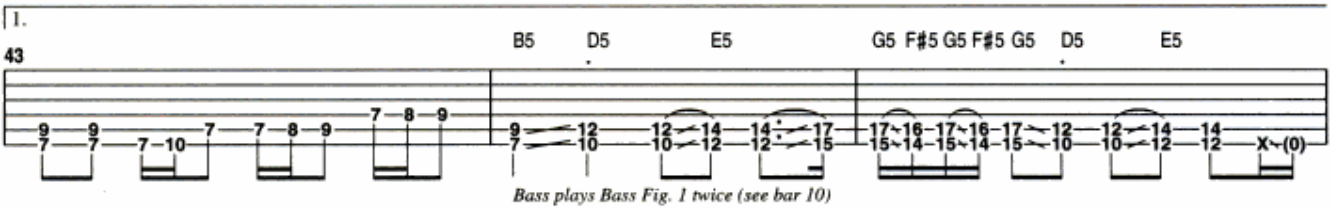
Bass plays Bass Fill 1 on 1st Chorus and Bass Fill 3 on 2nd Chorus (see last page)

Bass plays Bass Fig. 3 (see bar 37)

1.

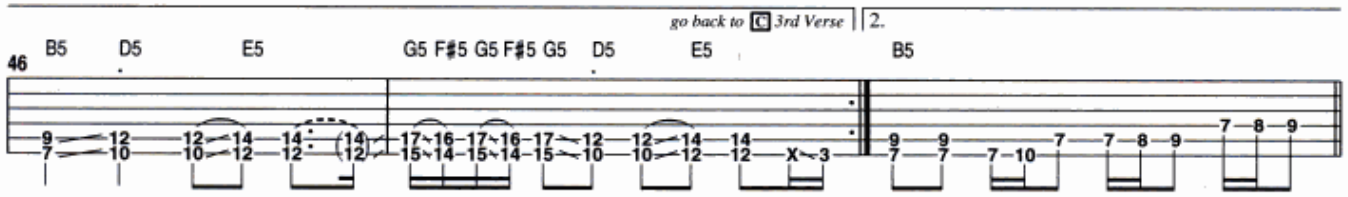
B5 D5 E5 G5 F♯5 G5 F♯5 G5 D5 E5

43

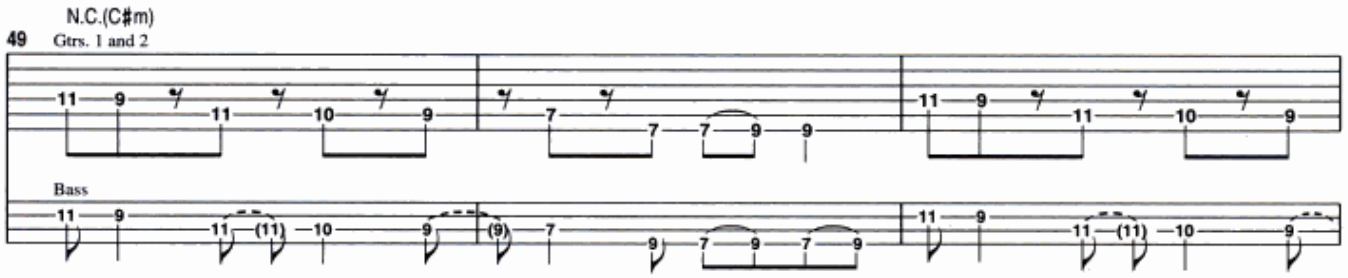


Bass plays Bass Fig. 1 twice (see bar 10)

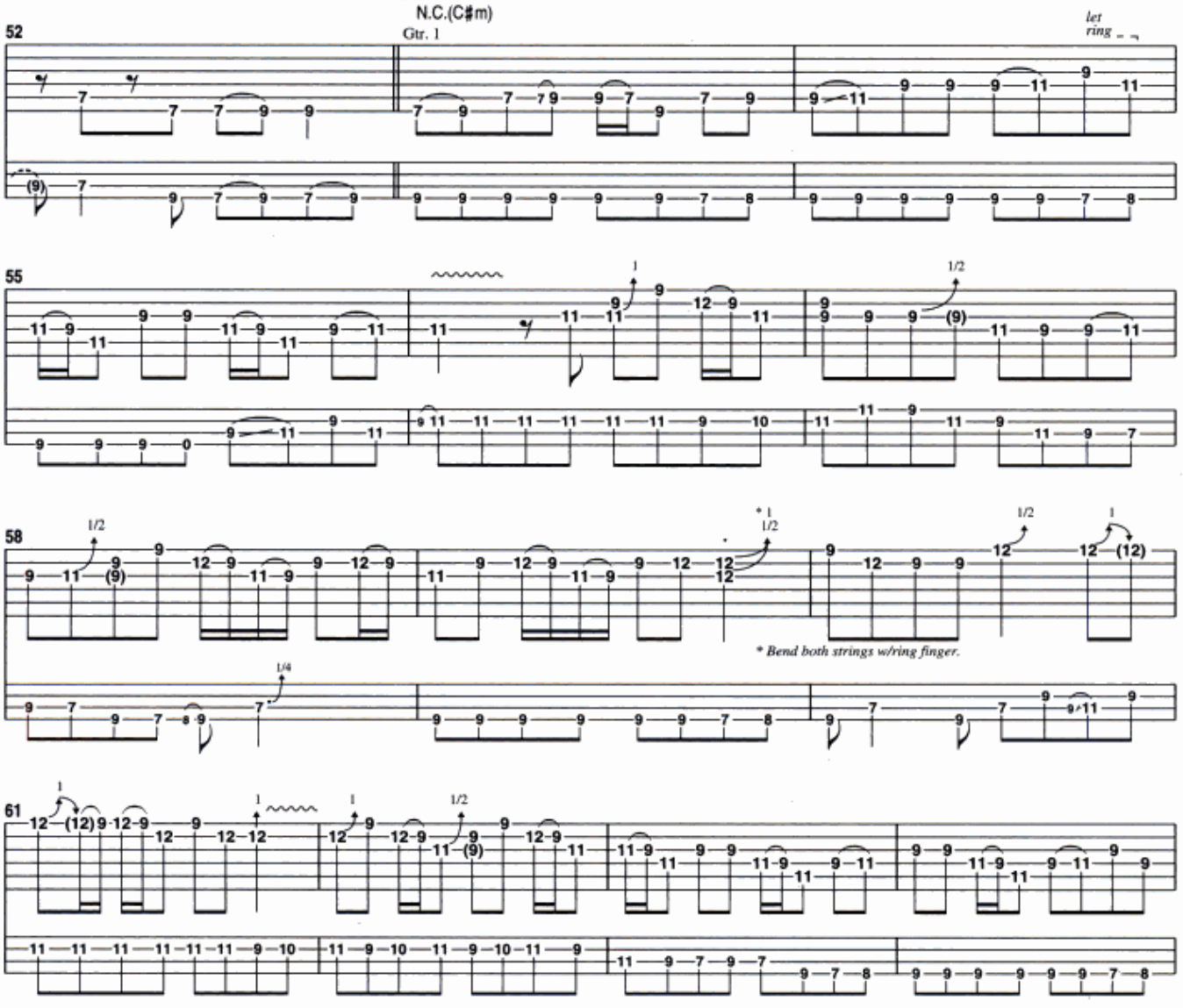
Copyrighted material



E 1st Interlude (3:11)
Double-Time ♩ = 152

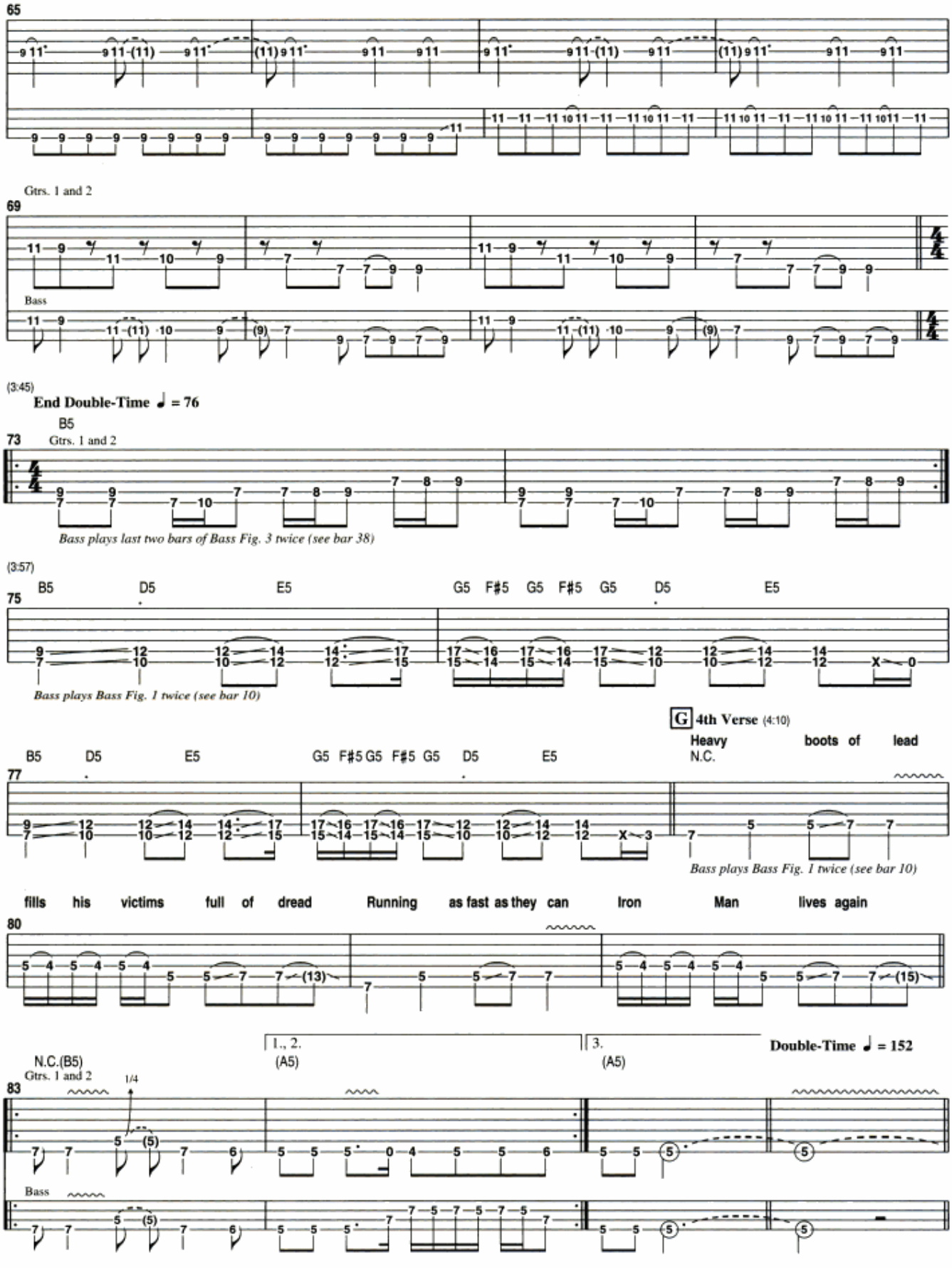


F 1st Guitar Solo (3:17)



Copyrighted material

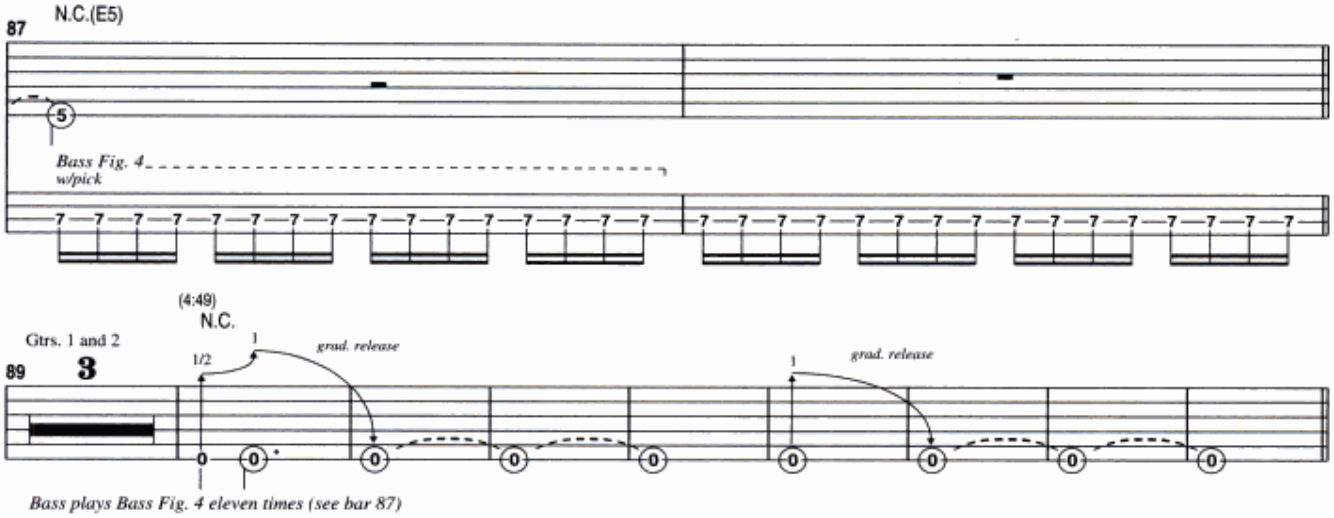
The Pedals That Make The Tone
www.BossUS.com tone



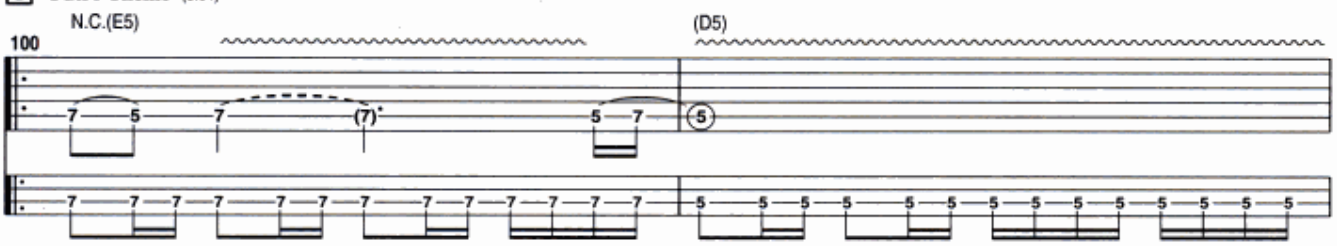
Copyrighted material

BOSS
www.BossUS.com

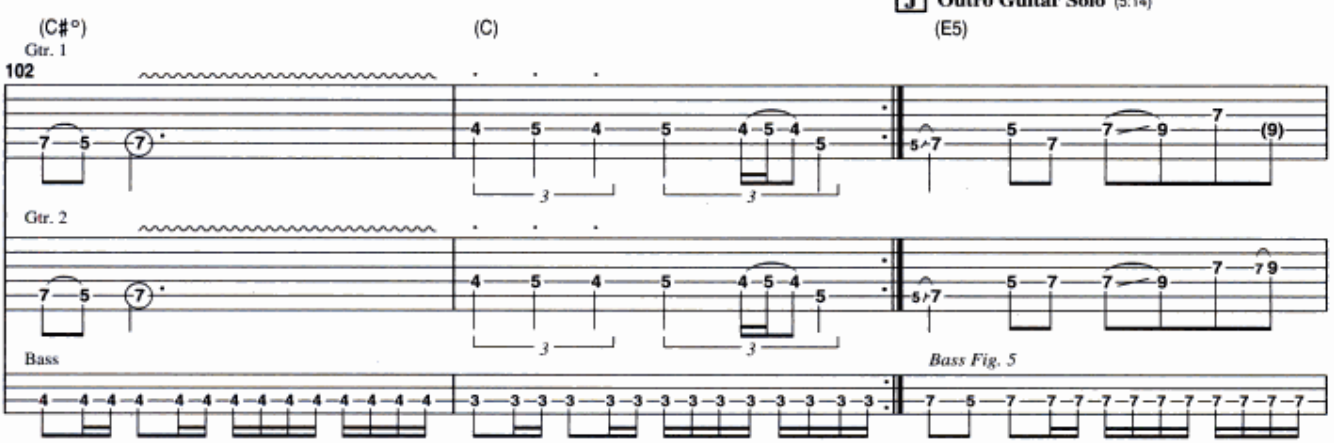
H **2nd Interlude** (4:42)

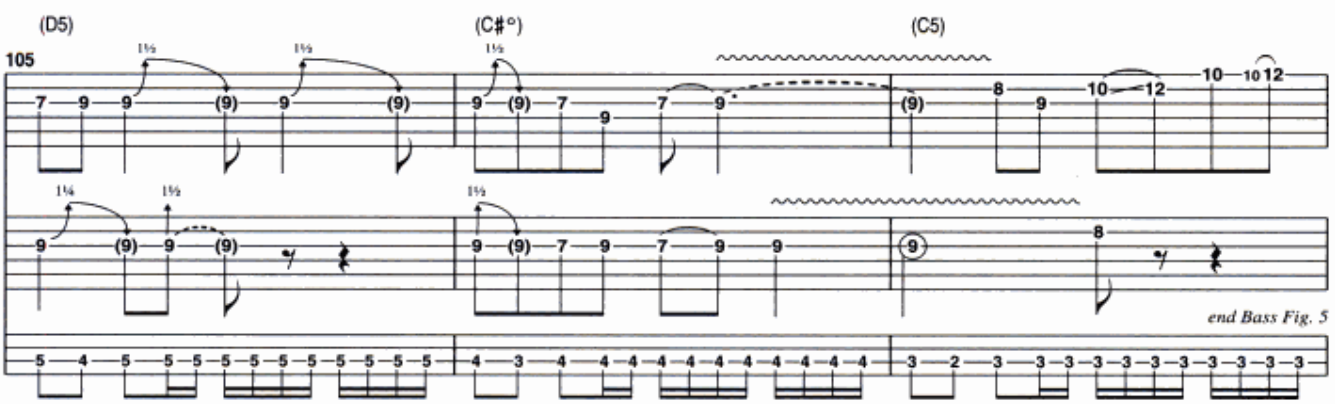


I **Outro Theme** (5:01)



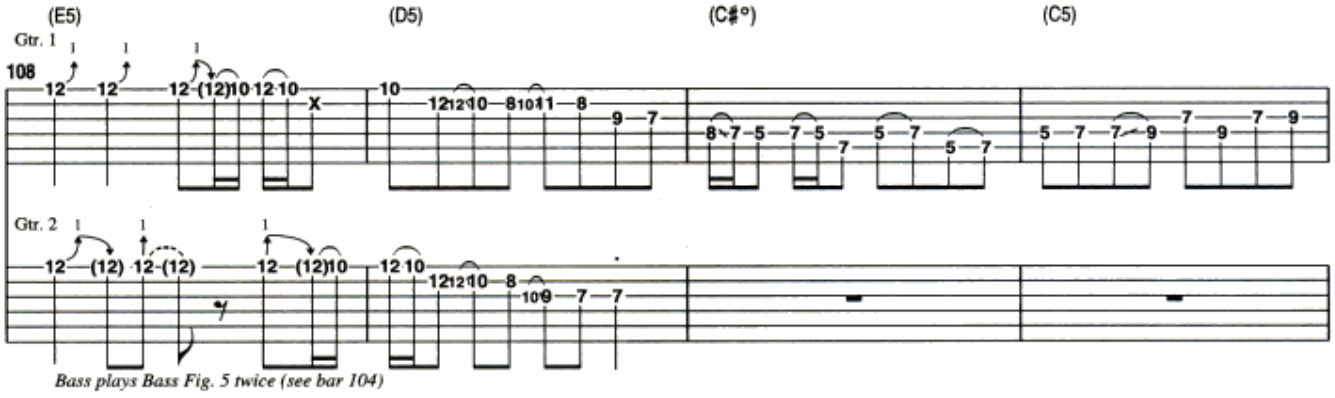
J **Outro Guitar Solo** (5:14)

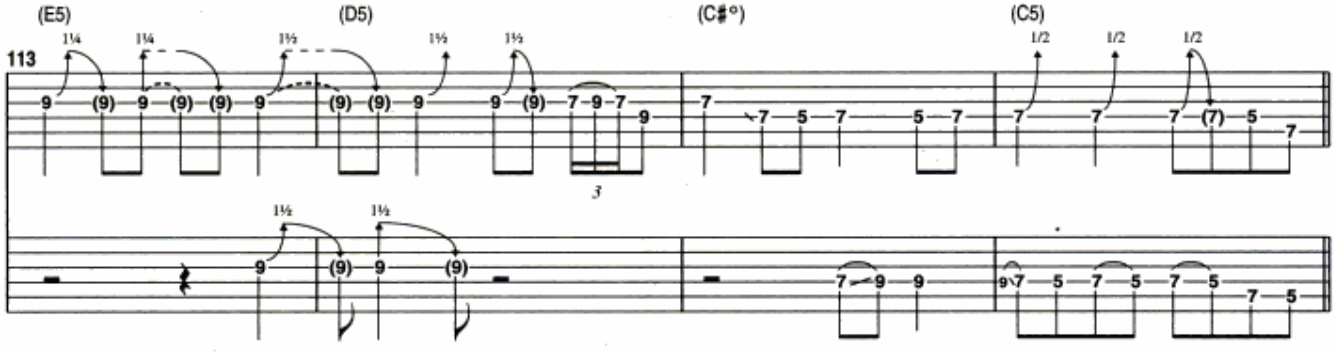


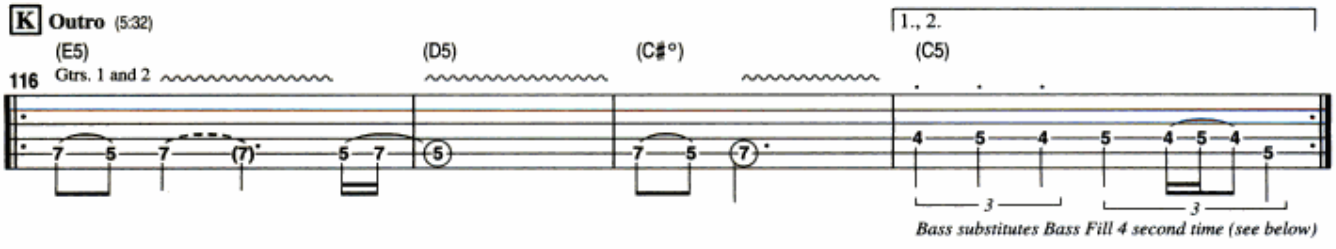


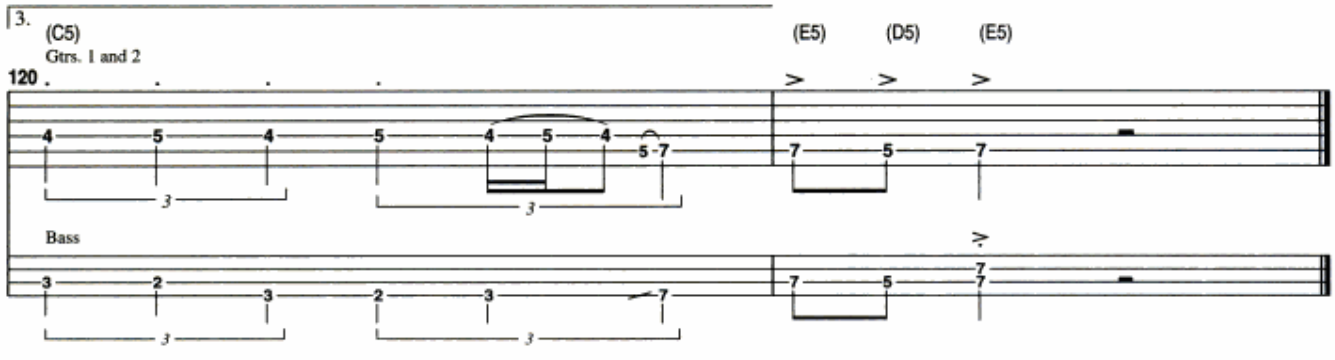
Copyrighted material

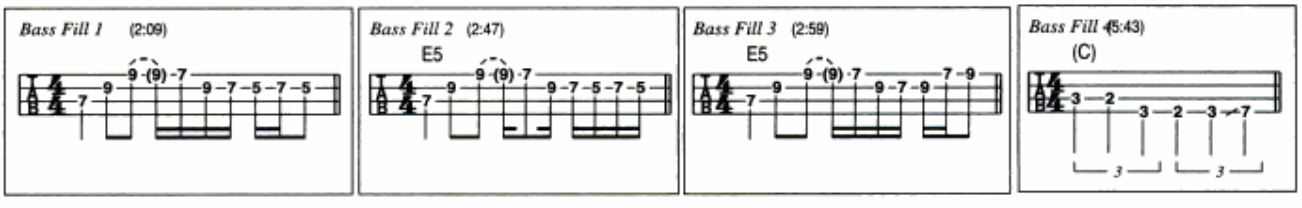
The Pedals That Make The Tone
www.BossUS.com tone











Copyrighted material

MUSIC DISPATCH PRESENTS

New! GUITAR TAB SONGBOOKS



ROCK BAND
SONGS FROM MTV'S VIDEO GAME
00690934 $19.95



GUITAR HERO
00690917 $24.95



VELVET REVOLVER – LIBERTAD
00690920 $19.95



LINKIN PARK – MINUTES TO MIDNIGHT
00690922 $19.95



OZZY OSBOURNE – BLACK RAIN
00690921 $19.95



MAROON 5 – IT WON'T BE SOON BEFORE LONG
00690914 $19.95



BOSTON
00690913 $19.95



BEST OF BLACK SABBATH
00690901 $19.95



JOHN 5 – THE DEVIL KNOWS MY NAME
00690898 $22.95



FALL OUT BOY – INFINITY ON HIGH
00690897 $22.95

From the World's Top Artists!

00700248	AC/DC – Bonfire	$29.95
00700249	AC/DC – Family Jewels	$29.95
00690812	All-American Rejects – Move Along	$19.95
00690865	Atreyu – A Deathgrip on Yesterday	$19.95
00690884	Audioslave – Revelations	$19.95
00690820	Avenged Sevenfold – City of Evil	$24.95
00690831	blink-182 – Greatest Hits	$19.95
00690873	Breaking Benjamin – Phobia	$19.95
00700159	Buckcherry – 15	$21.95
00700186	Jimmy Buffet – Far Side of the World	$19.95
00690828	Coheed & Cambria – Good Apollo I'm Burning Star, IV, Vol. 1: From Fear Through the Eyes of Madness	$19.95
00690906	Coldplay – The Singles & B-Sides	$24.95
00690838	Cream – Royal Albert Hall: London May 2-3-5-6 2005	$22.95
00690856	Creed – Greatest Hits	$22.95
00690819	Best of Creedence Clearwater Revival	$19.95
00700511	Dream Theater – Systematic Chaos	$26.95
00700627	Eagles – Long Road out of Eden	$26.95
00690909	Best of Tommy Emmanuel	$19.95
00690870	Flyleaf	$19.95
00700294	Fountains of Wayne – Traffic and Weather	$19.95
00700626	Garth Brooks – Ultimate Hits	$34.95
00690858	David Gilmour – On an Island	$24.95
00690848	Godsmack – IV	$19.95
00690840	Ben Harper – Both Sides of the Gun	$19.95
00690843	H.I.M. – Dark Light	$19.95
00690869	Hinder – Extreme Behavior	$19.95
00690790	Iron Maiden Anthology	$24.95
00690887	Iron Maiden – A Matter of Life and Death	$19.95
00690845	Eric Johnson – Bloom	$19.95
00690888	The Killers – Sam's Town	$19.95
00690836	Korn – See You on the Other Side	$19.95
00690834	Lamb of God – Ashes of the Wake	$19.95
00690875	Lamb of God – Sacrament	$19.95
00690890	Ray LaMontagne – Till the Sun Turns Black	$19.95
00690876	Los Lonely Boys – Sacred	$19.95
00700291	Mastodon – Blood Mountain	$24.95
02501077	Dave Matthews Band – Anthology	$24.95
00700148	Muse – Black Holes and Revelations	$21.95
00690880	New Found Glory – Coming Home	$19.95
00690924	The Nightwatchman – One Man Revolution	$19.95
00690866	Panic! At the Disco – A Fever You Can't Sweat Out	$19.95
00700155	Pantera – Cowboys from Hell	$24.95
00700628	Paramore – Riot!	$19.95
00690868	Tom Petty – Highway Companion	$19.95
00700625	Plain White T's – Every Second Counts	$19.95
00690789	Best of Poison	$19.95
00690878	The Raconteurs – Broken Boy Soldiers	$19.95
00700629	Radiohead – In Rainbows	$19.95
00700189	Radiohead – The Bends	$21.95
00690852	Red Hot Chili Peppers – Stadium Arcadium	$24.95
00690893	The Red Jumpsuit Apparatus – Don't You Fake It	$19.95
00700103	Rolling Stones – Let It Bleed	$19.95
00700631	Santana – Ultimate Santana	$24.95
00700295	The Shins – Wincing the Night Away	$21.95
00700288	Snow Patrol – Eyes Open	$21.95
00700152	Staind – The Singles	$21.95
00690877	Stone Sour – Come What(ever) May	$19.95
00690830	System of a Down – Hypnotize	$19.95
02501035	Tenacious D – The Pick of Destiny	$19.95
00690871	Three Days Grace – One-X	$19.95
00690894	U2 – 18 Singles	$19.95
00700630	Van Morrison – Guitar Songbook	$19.95
00690895	The Who – Endless Wire	$22.95
00700101	Steve Winwood Guitar Anthology	$24.95

BUY 3, GET 1 FREE!

Order Today! **1-800-637-2852**

Mon.-Fri. 9am-9pm, Sat. & Sun. 9am-5pm CST Mention ad code GRV7

MUSIC DISPATCH®

Prices, contents, and availability subject to change without notice.

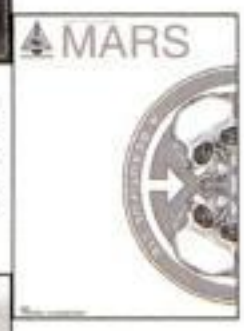
www.musicdispatch.com



SHADOWS FALL – THREADS OF LIFE
00690896 $19.95



DAUGHTRY
00690892 $19.95



30 SECONDS TO MARS – A BEAUTIFUL LIE
00690891 $19.95



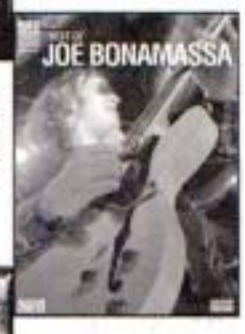
SLAYER – CHRIST ILLUSION
00690872 $19.95



BEST OF PETER FRAMPTON
00690842 $19.95



THE BEST OF OPETH
00690818 $22.95



BEST OF JOE BONAMASSA
02500921 $22.95



THE WHITE STRIPES – ICKY THUMP
02501095 $19.95



SUM 41 – UNDERCLASS HERO
00690929 $19.95

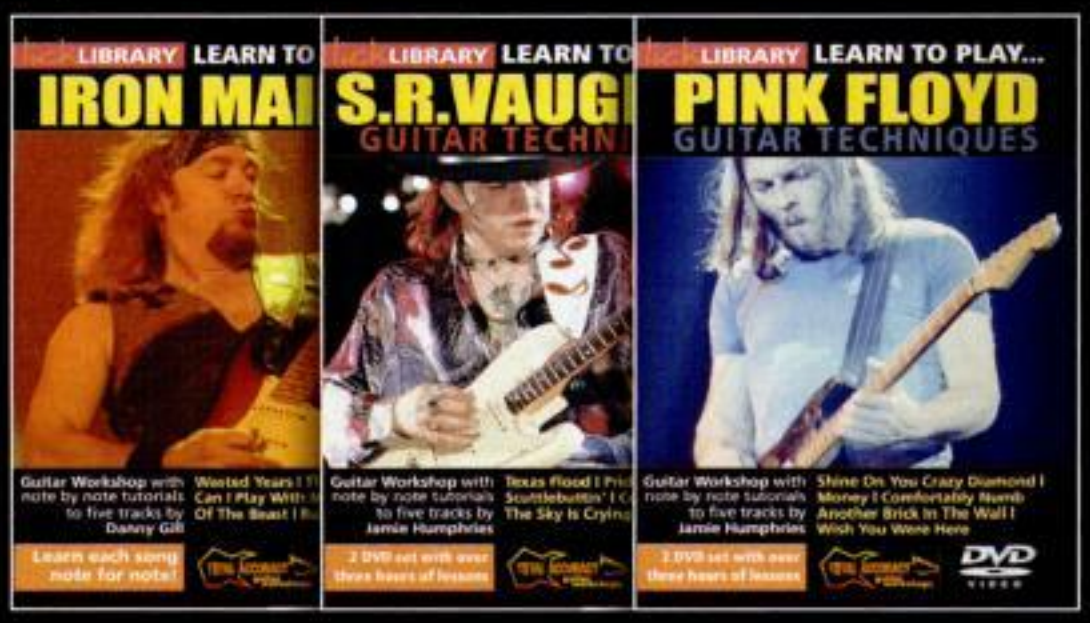


RUSH – SNAKES & ARROWS
00700494 $22.95

Copyrighted material

lick LIBRARY from MEL BAY

Learn classic tracks & Order online and check



LEARN PINK FLOYD DVD This superb 2 DVD set will teach you the bluesy rock licks of Dave Gilmour, one of the greatest Strat players of all time! Tracks include: Shine On You Crazy Diamond I Money I Wish You Were Here I Comfortably Numb I Another Brick In The Wall Only $29.95

LEARN IRON MAIDEN DVD Learn the best riffs and solos from one of the most successful and influential monsters of heavy metal! Tracks include; Number Of The Beast I Run To The Hills I The Trooper I Wasted Years I Can I Play With Madness Only $27.95

LEARN STEVIE RAY VAUGHAN Learn five S.R.V. tracks note for note. This superb 2 DVD set teaches you the jaw-dropping techniques that made Stevie the greatest blues guitarist of his generation! Tracks include: Texas Flood I Pride And Joy I Scuttlebuttin' I Cold Shot I The Sky Is Crying 2 DVD set only $29.95

ROCK LEAD TECHNIQUES Lessons include two handed tapping, tremelo picking, screaming harmonics and much more. This DVD will provide you with an arsenal of Van Halen style licks that you can incorporate into your rock soloing repertoire Only $19.95

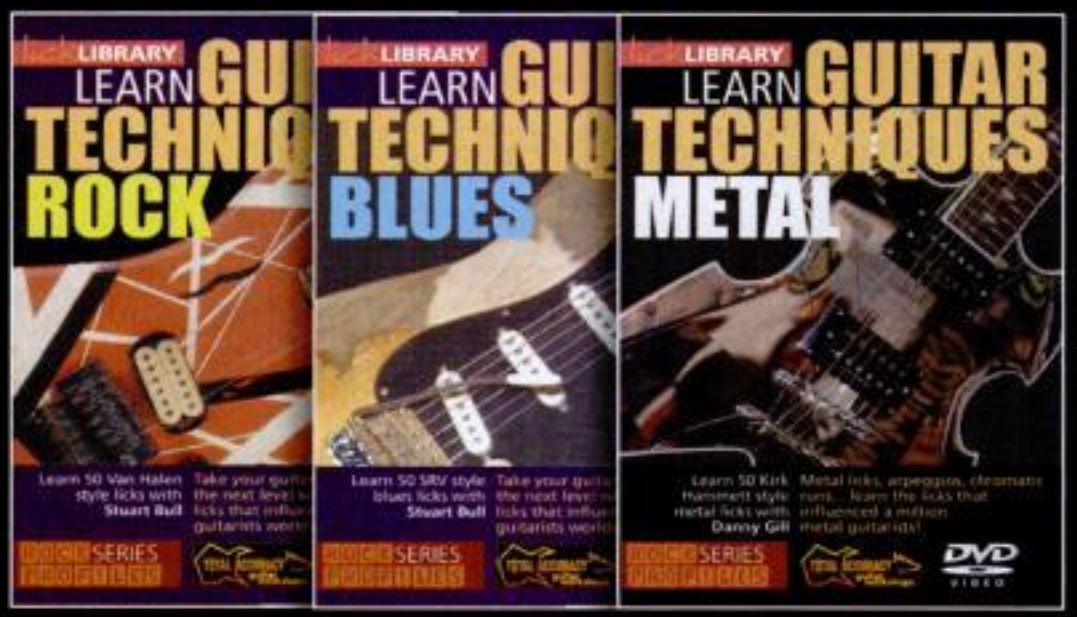
BLUES GUITAR TECHNIQUES This excellent DVD will teach you some of the guitar techniques used by the late, great Stevie Ray Vaughan that influenced blues guitarists worldwide! This DVD will provide you with an arsenal of SRV style licks that you can use in your blues soloing! Only $19.95

METAL TECHNIQUES VOL 1 Pentatonic sequences, harmonics and vibrato, hybrid picking... learn the phrases that influenced a million metal guitarists! Take your playing to the next level with an arsenal of Zakk style licks. Only $19.95

MELODIC SOLOING DVD This DVD includes three solos, one in the style of Gary Moore, Steve Lukather, and David Gilmour. Learn the complete solos note for note, plus get useful tips on re creating this style for yourself. Also includes a full backing track for each solo! Only $19.95

FRETBURNING BLUES RUNS Learn 30 runs using all of the classic techniques used in blues soloing: bends, pull-offs, hammer-ons, slides, double stops, vibrato and more. Learn to solo over the entire fretboard in a variety of blues situations. Only $19.95

ROCK AND METAL RUNS Learn over 40 runs using all of the classic techniques used in rock and metal: bends, pull-offs, hammer-ons, sweep picking, 2 hand tapping, slides, vibrato and more. Learn to solo over the entire fretboard in a variety of rock and metal situations. Only $19.95





Check out the full licklibrary DVD catalogue and choose



lick LIBRARY

ultimate guitar tuition

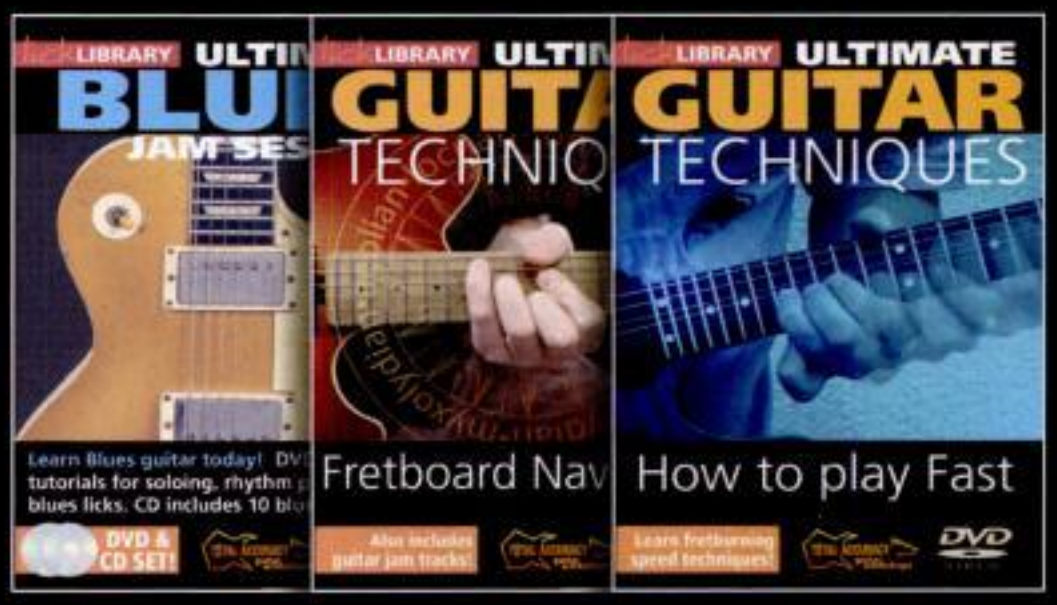
Copyrighted material

killer technique with these superb DVD tutorials!
out more DVD's at melbayXpress.com or licklibrary.com

ULTIMATE BLUES JAM SESSION This superb DVD and CD set will get you playing the blues today! DVD includes tutorials for soloing, rhythm patterns and licks, and the CD contains 10 blues jam tracks in a range of keys and tempos to suit beginners, intermediate or advanced players! Only $24.95

FRETBOARD NAVIGATOR DVD Learn over 100 chords, memorise the notes on the neck, understand major chord scales, pentatonic and blues scales by simply remembering five shapes! Also contains licks and runs to maximise your fingerboard knowledge Only $19.95

LEARN TO PLAY FAST DVD This groundbreaking DVD will help you get your shredding up to warp factor! Learn some astounding fretburning techniques including fast legato, arpeggios, speed picking, string skipping, and an arsenal of speed building licks! Only $19.95





QUICK LICKS - JIMI HENDRIX Learn slow blues licks in the style of Jimi Hendrix, one of the most influential players of our time. Also includes blues jam track. Only $19.95

QUICK LICKS - ERIC CLAPTON Learn an arsenal of up tempo blues licks in the style of Eric Clapton. Also includes blues jam track. Only $19.95

QUICK LICKS - JIMMY PAGE Learn minor blues licks in the style of Jimmy Page, the man that laid the bluesy soloing foundations of heavy rock. Also includes blues jam track. Only $19.95

Every lick LICKED!

The licklibrary.com website contains a continually expanding archive of guitar tutorials, technique tips and products to make you a better guitarist.

- **Watch hundreds guitar lessons online**
- **Download from a library of guitar jam tracks**
- **Upload video clips of your playing and share them with over 100,000 musicians worldwide**

licklibrary.com - *log on and learn!*



from thousands of guitar tuition products online...



Lick Library DVD series distributed in North America by Mel Bay Publications, Inc.

Call toll-free 1-800-863-5229

or visit www.melbayXpress.com

lick LIBRARY

www.licklibrary.com

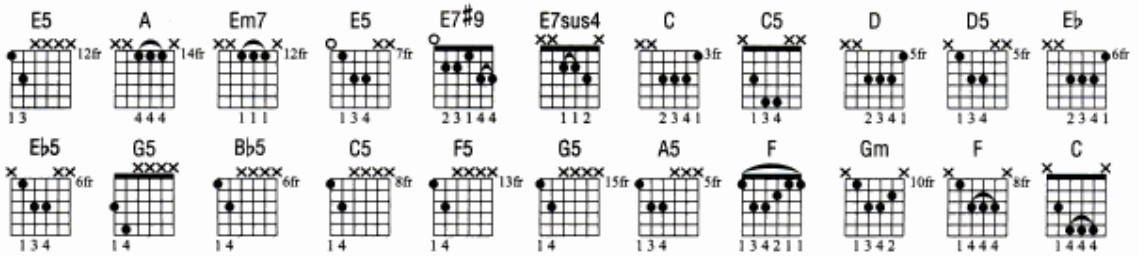
Copyrighted material



"SCHOOL'S OUT" ALICE COOPER

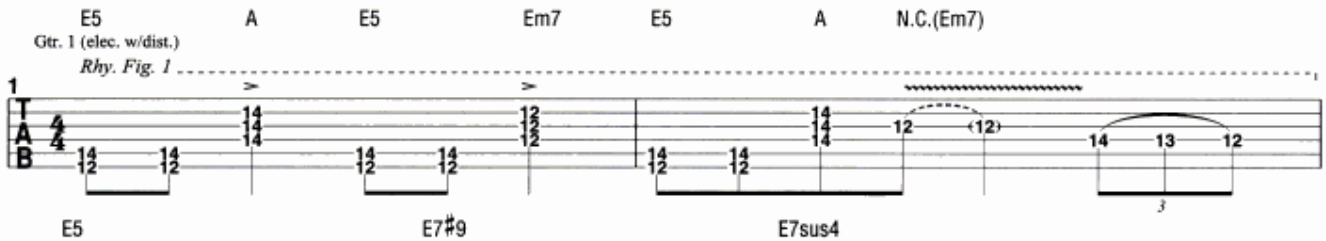
As heard on **SCHOOL'S OUT** (WARNER BROS.)

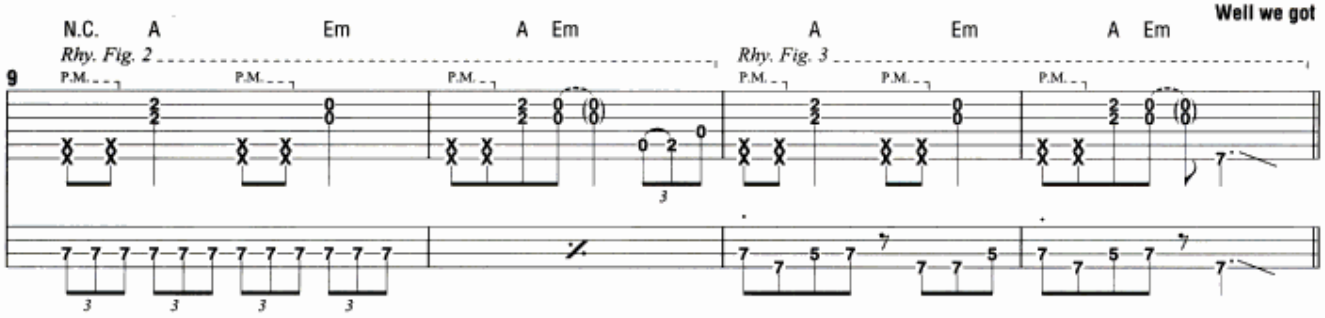
Words and Music by **Alice Cooper, Michael Bruce, Glen Buxton, Dennis Dunaway and Neal Smith** ★ *Transcribed by* **Andy Aledort and Jeff Perrin**



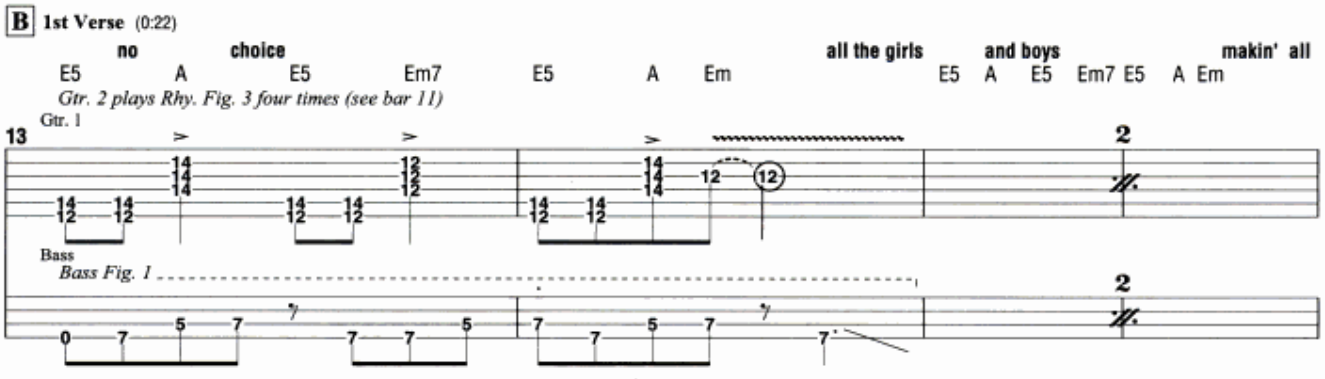
A **Intro** (0:00)

Moderately ♩ = 132 (♫ = ♩³♪)





B **1st Verse** (0:22)



COPYRIGHT © 1972 THIRD PALM MUSIC.
ALL RIGHTS RESERVED. USED BY PERMISSION.
Copyrighted Material

that noise 'cause they found new toys Well we
E5 A E5 Em7 E5 A Em E5 A E5 Em7 E5 A Em
Gtr. 1
17

Bass plays Bass Fig. 1 twice (see bar 13)

C **Pre-chorus** (0:37)

can't salute ya can't find a flag If that don't suit ya that's a drag
C D E♭
Gtr. 2
21

**repeat previous chord*

C5 D5 E♭5
Gtr. 1
Bass

D **1st Chorus** (0:44)

School's out for summer
G5 B♭5 C5 F5 G5 F5 G5
Gtr. 3 (elec. w/dist.)
25

grad. bend

Gtr. 1
Rhy. Fig. 4 *end Rhy. Fig. 4*
Gtr. 2
Rhy. Fig. 4a *end Rhy. Fig. 4a*
Bass
Bass Fig. 2

**upstroke*

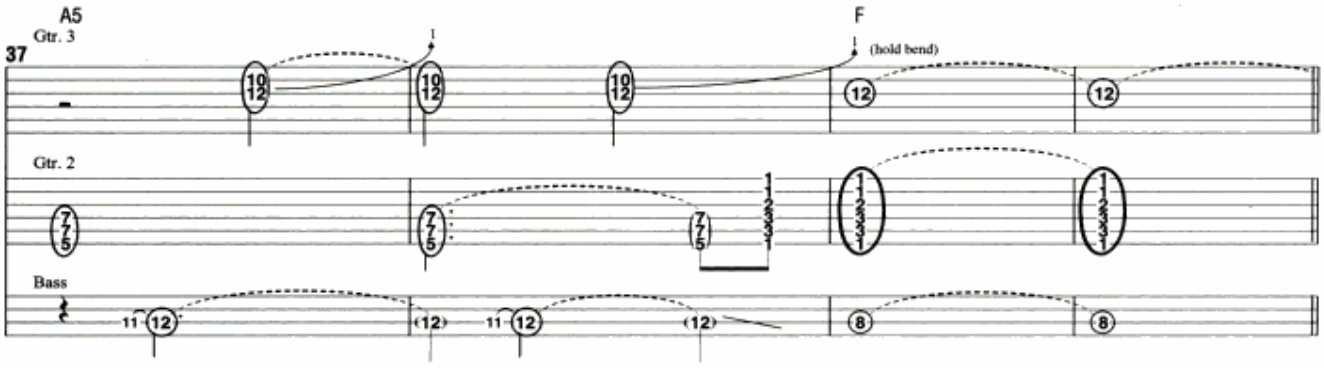
School's out forever
G5 B♭5 C5 F5 G5 F5 G5
Gtr. 1 plays Rhy. Fig. 4 twice (see bar 25)
Gtr. 2 plays Rhy. Fig. 4a twice (see bar 25)
Gtr. 3
29

w/bar

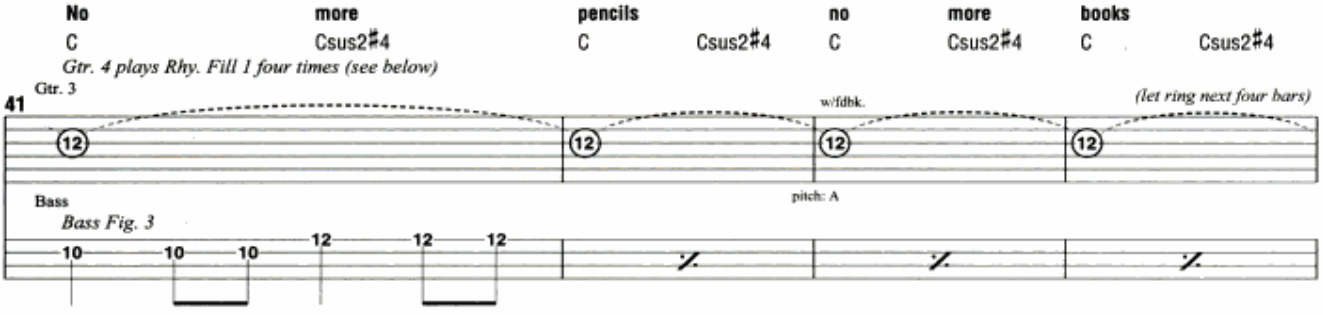
Bass plays Bass Fig. 2 eight times (see bar 25)

School's been blown to pieces
G5 B♭5 C5 F5 G5 F5 G5
33

Copyrighted Material

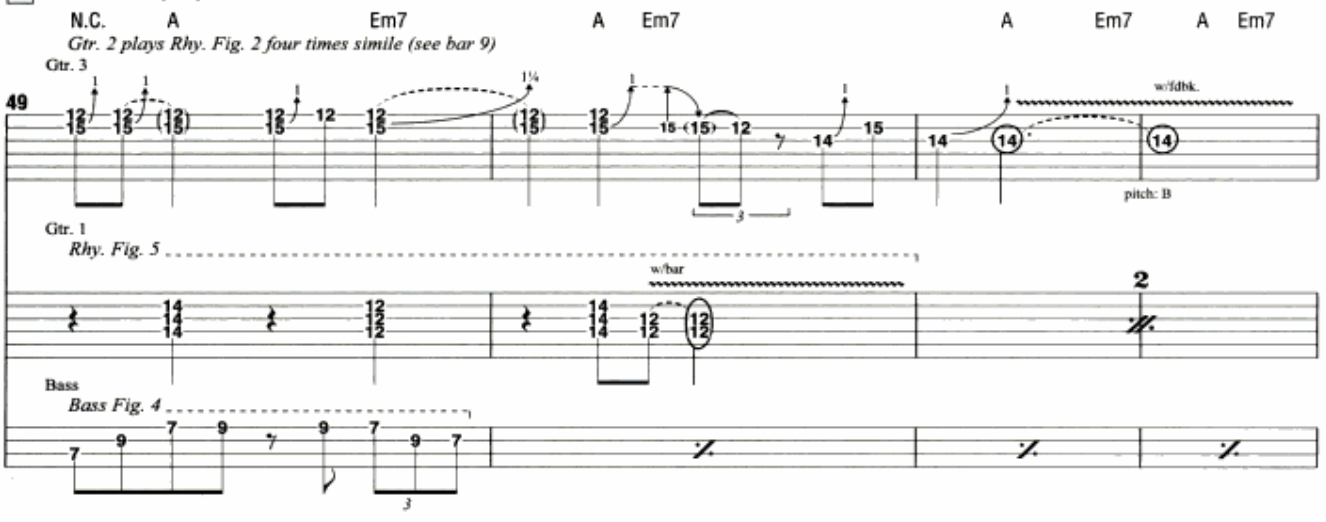


E **1st Bridge** (1:13)





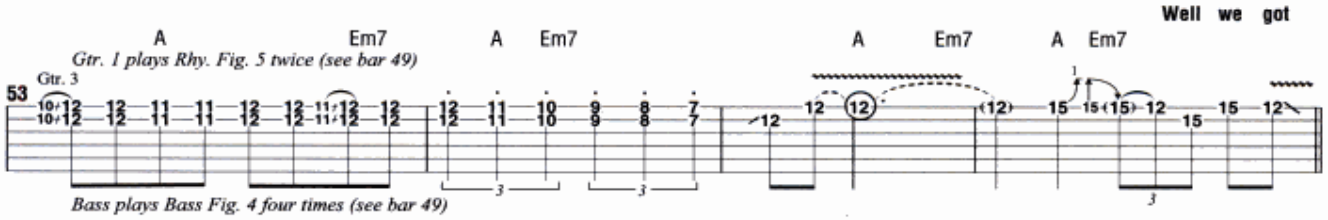
F **Guitar Solo** (1:27)



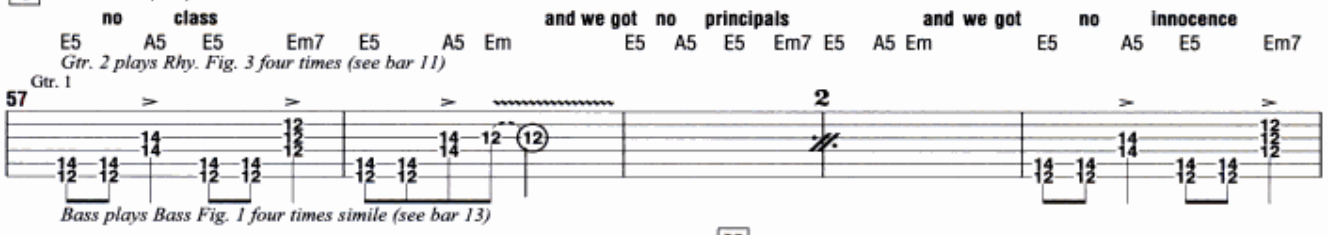
Rhy. Fill 1 (1:13, 2:17)
Gtr. 4 (piano arr. for elec. gtr.)



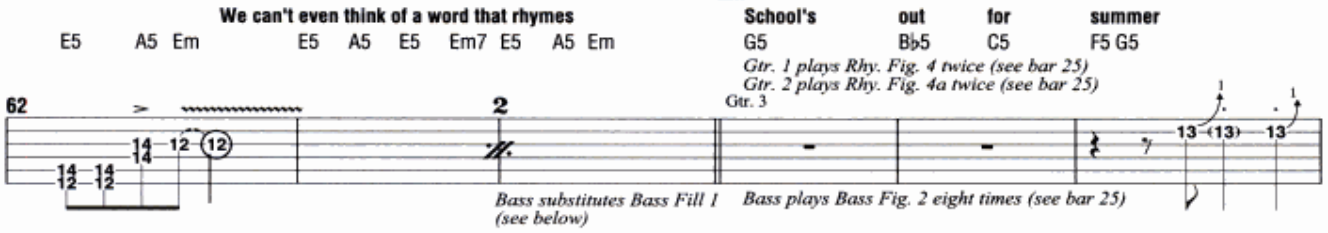
Copyrighted material



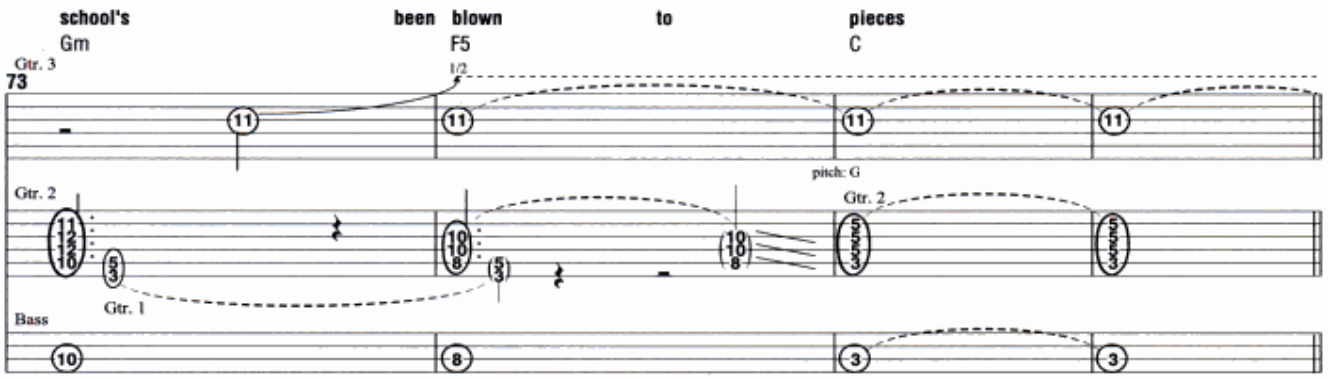
G **2nd Verse** (1:41)



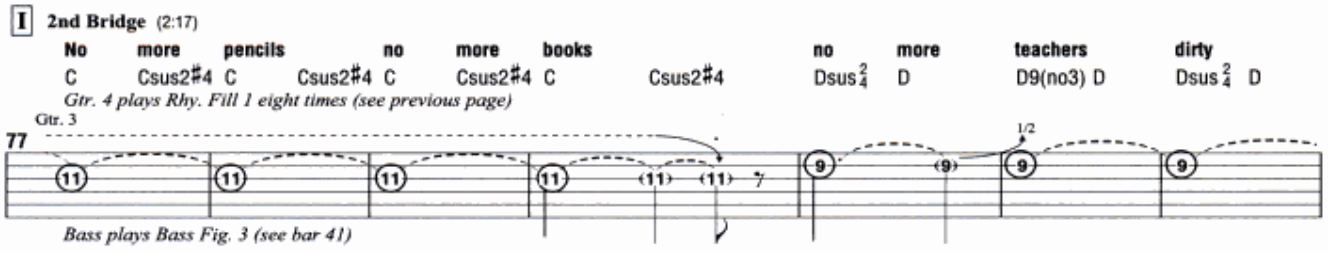
H **2nd Chorus** (1:55)

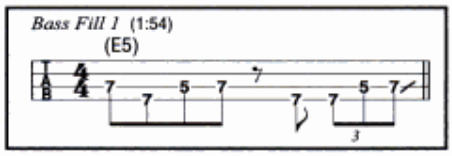






I **2nd Bridge** (2:17)





Copyrighted material

looks Out for summer out 'til fall
D9(no3) D C Csus2♯4 C Csus2♯4 C Csus2♯4 C Csus2♯4

84 Gtr. 3

Bass

We might not come back at all
Dsus$\frac{2}{4}$ D D9(no3) D Dsus$\frac{2}{4}$ D D9(no3) D

89 grad. bend

J **Outro** (2:45)

School's out forever School's out for
G5 B♭5 C5 F5 G5 F5 G5 B♭5 C5

Gtr. 1 plays Rhy. Fig. 4 three times (see bar 25)
Gtr. 2 plays Rhy. Fig. 4a three times (see bar 25)

93 Gtr. 3

Bass plays Bass Fig. 2 12 times (see bar 25)

summer School's out with fever
F5 G5 F5 G5 B♭5 C5 F5 G5 F5 G5

99 w/bar

School's out completely
Gm F C

105 Gtr. 3 1/2 1/2 w/fdbk. pitch: G

Gtr. 2

Bass

Copyrighted material

Dragon Top

3-Channel, 100 watts alltube amp head, parallel effects loop, Master 1 and 2, switchable, integrated MIDI interface.

Dragon Cabinet 412 AN / ST CB

4 x 12" Celestion Vintage 30 speaker, power rating: 240W / 8 ohms / 112dB (mono) or 2 x 120W / 2 x 16 ohms / 109dB (stereo).

Renegade Custom II

2/3 piece Swamp Ash body, matched headstock, Rosewood fingerboard, Maple neck, Seymour Duncan pickups SM1 / STK-T3B, MEC tone / volume control.

Fret Setup made by p/ek technology.



Steven Kautzky Andersson



Andy Cairns



Sebastien Lefebvre

Framus USA: Framus USA • P.O. BOX 20066 • Santa Barbara, CA 93120 USA
Phone (+) 805-9635-5783 • Fax (+) 805-564-4149 • E-Mail: b.gill@warwick.de
Headquarters: Warwick GmbH&Co.Music Equipment KG • Gewerbepark 46 • 08258 Markneukirchen / Germany • E-Mail: info@framus.de
Branches: Düdendorf / Switzerland • Praha / Czech & Slovakia Republic • Warsaw / Poland • Manchester / Great Britain • Shanghai / P.R.China
Visit us on the World Wide Web: www.framus.de • www.framus-vintage.de • www.warwick-distribution.de

Framus

Copyrighted material


41169 AC/DC Classic Logo


48736 A. IN CHAINS Classic Sun Logo


68914 A. T. REMAINS Screaming Man


47340 A. AMARTH Triple Metal Skulls


53159 ARCH ENEMY Wages Of Sin Circle


66548 A. B. R. BLACK Guy Slicing Throat


75174 A. LAY DYING Red Death Goddess


75183 A. SEVENFOLD Death Bat Skull Logo


68989 BEHEMOTH Lions Attacking God


68984 B. D. MURDER Nocturnal


75203 B. L. SOCIETY Viking Skeleton


76217 B. SABBATH Flying Demon Seal


74146 B. BENJAMIN Winged Banner


75224 B. VALENTINE Red Skull Logo


47345 C. OF BOOOM Group Standing


36371 CLASH London Calling


75227 C. OF FILTH Girl Holding Breasts


25331 DANZIG Classic White Skull


59271 DEATH Sound Perseverance


70918 DETHKLOK Band Photo


70190 DEVIL DRIVER Last Wind Words


44548 D. E. PLAN Distressed Flag Logo


51329 DIMEBAG He Came To Rock


67255 D. BORGIR Horned Goat Head


25104 DIO Holy Diver


75244 DISTURBED Reaper In Moonlight


74078 D. HERESY Blood The Fifth


45830 DOORS I Am The Lizard King


71078 DOWN Crown Of Thorns


75247 D. FORCE Chrome Swords


75413 D. THEATER Train Of Though


46338 EXODUS Bonded By Blood


71009 FOO FIGHTERS Lightning Bolt Logo


64186 G. N ROSES Appetite Destruction


67976 HELLYEAH Band Making Toast


75268 HIM Skull On Cross


76248 IN FLAMES Owl Boy With Logo


52762 IRON MAIDEN Powerslave


36512 IRON MAIDEN The Trooper


70997 J. COWBOY Green Logo

65387 J. COWBOY Skull Tattoo Design

25484 JUDAS PRIEST British Steel

75285 KILL. ENGAGE Horse Above Logo

75278 LAMB OF GOD Blade With Priest

69216 LAMB OFGOD Monk In Gas Mask

ROCKABILIA.COM

YOUR MUSIC MERCHANDISE SOURCE

THIS AD REPRESENTS A SMALL PERCENTAGE OF WHAT IS AVAILABLE. FOR THOUSANDS MORE ITEMS, VISIT OUR WEB SITE AND ORDER ON-LINE. MAKE SURE YOU HIT THE NEW PRODUCTS BUTTON FOR THE LATEST GEAR.

VISA, MASTERCARD, AMERICAN EXPRESS AND DISCOVER
ORDERS CALL (952) 556-1121 OR FAX (952) 556-1131

MD, LG & XL Authentic Concert Tour T-Shirts $19.95

T-Shirts Listed Are Not Pictured But Are Still Same High Quality. Many Of Our Shirts Are Available In Size Small & XXL Call Or Visit Our Web Site.

61125 **3 INCHES OF BLOOD** Coat Of Arms Crest
66985 **3 INCHES OF BLOOD** Fire Up The Blades
67670 **A.D. TO REMEMBER** Shield, Torch & Bats Crest
41095 **A PERFECT CIRCLE** 13th Clover Logo
68191 **ABORTED** Syringes Hanging From Skull Logo
13199 **AC/DC** 74 Jailbreak
47947 **AC/DC** Back In Black
17284 **AC/DC** For Those About To Rock Cannon
55681 **AEROSMITH** Toys In The Attic
55682 **AEROSMITH** Property Of Classic Wings Logo
65478 **A. IN CHAINS** Dog Logo From Set Titled Lp
49463 **A. IN CHAINS** Layne Staley Live Tribute
71615 **A. IN CHAINS** Skulls, Guns, & Roosters Card
66544 **ALL SHALL PERISH** The Price Of Existence
70936 **ALL SHALL PERISH** Wolf Skeletons Logo
69047 **ALL THAT REMAINS** Cemetary Gates Logo
64059 **ALL THAT REMAINS** Skull Wreath Logo
66114 **AMON AMARTH** Thor Hammer Logo
76190 **AMON AMARTH** Viking Horde Flaming Logo
65846 **AMORPHIS** Tales From The Thousand Lakes
53839 **ANTHRAX** Among The Living
65196 **ANTHRAX** Not Man Riding Skateboard Logo
53838 **ANTHRAX** Spreading The Disease
64118 **ARCH ENEMY** Skull From Doomsday Machine
63214 **AS BLOOD RUNS BLACK** Creepy Guy Logo
75175 **AS I LAY DYING** Angels & Demons With Logo
75176 **AS I LAY DYING** British Skeleton Logo
25491 **AT THE GATES** Slaughter Of The Soul
74143 **ATREYU** Semi Truck With Skull Driver Logo
70809 **AUGUST BURNS RED** Statues Of Angels Logo
66053 **A. SEVENFOLD** Bloody Death Bat Logo
75189 **A. SEVENFOLD** Death Bat Bloody Coffin Logo
75188 **A. SEVENFOLD** Ink Stripes Logos & Death Bat
59463 **BAD BRAINS** Banned In DC On
81134 **BATHORY** Goat Head Self Titled Lp
66890 **BEHEMOTH** Pazuzu Demon Art
66568 **BELPHEGOR** Goatmich - Fleshcult Creatures
67675 **B. BURIED AND ME** Silent Circus Re-issue Art
66608 **B. CROWES** Remedy All Natural Gum Crowe
67269 **B. DAHLIA MURDER** Head Of Horned Creature
67271 **B. DAHLIA MURDER** Tentacles Splatter Art
10825 **BLACK FLAG** Bars Logo
33161 **B. L. SOCIETY** Old English BLS Logo
76109 **B. L. SOCIETY** Skull Guy Holding Dual Guns
75216 **B. L. SOCIETY** Viking Skulls BLS SOMF Logo
36445 **B. SABBATH** Logo/We Sold Our Souls
47382 **B. SABBATH** World Tour 1978 Group Poster
23864 **BLIND GUARDIAN** Nightfall In Middle Earth
62821 **BREAKING BENJAMIN** Gold Griffin Crest Logo
69471 **BRING ME THE HORIZON** Angels Holding Skull
75217 **B. FOR VALENTINE** Union Jack Bloody Fist
66790 **B. FOR VALENTINE** Skull With Pistols Logo
75219 **B. FOR VALENTINE** Union Jack Skull & Pistols
53088 **BURY YOUR DEAD** Brass Knuckles Logo
36873 **BURZUM** Filosofem
44815 **BURZUM** Hvis Lyset Tar Oss
36833 **CANNIBAL CORPSE** Bloody Logo
69609 **CANNIBAL CORPSE** Butchered At Birth
69610 **CANNIBAL CORPSE** Eaten Back To Life
71170 **CARCASS** Dismembered Head Logo
65915 **CARCASS** Heartwork
61508 **CATTLE DECAPITATION** Karma Bloody Karma
60807 **CELTIC FROST** Morbid Tales
62222 **CHILDREN OF BODOM** Are You Dead Yet?
37122 **CHILDREN OF BODOM** Follow The Reaper
66253 **CHILDREN OF BODOM** Hate Crew Deathroll
32717 **CHILDREN OF BODOM** Hatebreeder
58296 **CHIMAIRA** Double Skull Horns Logo
66860 **CHIODOS** Griffin & Knight Script Logo
64169 **CLASH** Know Your Rights
52721 **CLASH** Star Logo
53537 **CLUTCH** Cavalry 414 Elephant Riders Shield
53508 **CLUTCH** Classic Yellow & Brown Oval Logo
75196 **C. AND CAMBRIA** Asian Skeleton Woman
75230 **CRADLE OF FILTH** Dani Filth Wearing Spikes
25391 **CRADLE OF FILTH** Dead Girls Don't Say No
75228 **CRADLE OF FILTH** Goon Group Photo
69289 **CRADLE OF FILTH** Horned Female Devil
54035 **DANZIG** How The Gods Kill With Vertical Logo
32718 **DARK THRONE** Logo
36087 **DARK THRONE** Transilvanian Hunger
59267 **DEATH** Large Silver Logo
59269 **DEATH** Leprosy
59270 **DEATH** Screem Bloody Gore
59274 **DEATH** Symbolic
45116 **DECAPITATED** The Negation
75240 **DEFTONES** Monster Attacking Girl From Behind
75237 **DEFTONES** Derek Hess Skull & Rose Art
76899 **DEICIDE** Till Death Do Us Part
61531 **DEICIDE** Upside Down Crosses & Pentagrams
73170 **DEMON HUNTER** Demon Skull & Brush Logo
68443 **DESPISED ICON** Syringes, Scissors & Saws
70925 **DETHKLOK** Ga Ports And Die Group Photo
70926 **DETHKLOK** The Dethalbum Glowing Red
58184 **DEVIL DRIVER** Group Posed In Front Of Trees
58185 **DEVIL DRIVER** Self Titled Lp
68650 **D. W. PRADA** Angels Above Stained Glass
59291 **DIMEBAG DARRELL** 1966 - 2004 Tribute
41123 **DIMMU BORGIR** Death Cult Armageddon
29801 **DIMMU BORGIR** Mankinds Innocence
25105 **DIO** Last In Line
75241 **DISTURBED** Flame Chrome Mean Smiley Face
23876 **DOORS** Jim Morrison Passed Out On Stage
71080 **DOWN** Dust Lions Swallowing Suns
71079 **DOWN** Over The Under
75248 **DRAGONFORCE** Blood Splattered Dragon Logo
67793 **DRAGONFORCE** Inhuman Rampage
75239 **DRAGONFORCE** Warrior With Flaming Sword
57858 **DREAM THEATER** Labyrinth Maze Logo
28568 **DREAM THEATER** Scenes From New York
69636 **EMPEROR** Reverence EP
67962 **ESCAPE THE FATE** Group Standing Photo
71541 **EXODUS** The Atrocity Exhibition...Exhibit A
49777 **FAITH NO MORE** Angel Dust
65916 **FAITH NO MORE** The Real Thing
52743 **FEAR FACTORY** Demanufacture
70245 **FLOGGING MOLLY** Irish Flag Shamrock Logo
67861 **FRANK ZAPPA** Twirling Corner Of Mustache
25458 **GORGOROTH** Logo
46223 **GUNS N ROSES** Sleek Closeup With Tophat
49801 **GUNS N ROSES** Roses & Pistols Bullet Logo
69213 **GUNS N ROSES** Dagger With Skull & Roses
75258 **GUNS N ROSES** Skull With Pistols & Roses
63212 **GWAR** Scumdogs Of The Universe
67134 **HASTE THE DAY** Pressure The Hinges
66842 **HATEBREED** Bloody Crowned Row Of Skulls
66802 **HEAVEN SHALL BURN** Angel Logo
70615 **HELLYEAH** Steer Skull With Crossed Shotguns
75263 **HIM** Winged Heartagram With Dagger & Roses
69538 **I KILLED PROM QUEEN** Snakes Heart Logo
74685 **ICED EARTH** Self Titled Lp
62526 **IMMORTAL** Breathing Fire Under Logo Photo
32485 **IN FLAMES** Burning Watch Logo
69291 **IN FLAMES** Red Phoenix Splatter Logo
76247 **IN FLAMES** The Mirror's Truth
66993 **IN THIS MOMENT** Maria As Cartoon Dancer
25388 **INCUBUS** Lotus Hand
66559 **IRON MAIDEN** A Matter Of Life And Death
43057 **IRON MAIDEN** Fear Of The Dark
43969 **IRON MAIDEN** Killers
69212 **IRON MAIDEN** Piece Of Mind
64162 **IRON MAIDEN** Run To The Hills
45545 **IRON MAIDEN** Somewhere In Time
36511 **IRON MAIDEN** The Number Of The Beast
23960 **JIMI HENDRIX** Are You Experienced Lp
46405 **JIMI HENDRIX** Band Of Gypsys
74065 **J. FOR COWBOY** Skull, Arms & Snakes Logo
74064 **J. FOR COWBOY** Girl Holding Eyeball W/Guts
56967 **JOHNNY CASH** Guitar Within Shield Crest
25486 **JUDAS PRIEST** Hell Bent For Leather
36513 **JUDAS PRIEST** Painkiller
25487 **JUDAS PRIEST** Screaming For Vengeance
66465 **KALMAH** Death To Nu-Metal
76921 **KID ROCK** Large Kid Rock Posed Pointing Gun
68594 **KILL. ENGAGE** Crossed Snakes & Swords Logo
75286 **KILL. ENGAGE** Monk Skull Above Gravestones
75280 **KILL. ENGAGE** Shattered Skull W/Arched Logo
51315 **KING DIAMOND** There
73275 **KORN** Bunny W/Noose Being Dragged By Kids
73676 **KORN** Logo/Bitch We Got A Problem
37050 **KREATOR** Pleasure To Kill
69214 **LAMB OF GOD** Old Man Writing By Candlelight
41772 **LAMB OF GOD** Logo/Pure American Metal
75280 **LAMB OF GOD** Praying Skeleton Hands Logo
75279 **LAMB OF GOD** Red Goat Saint Logo
75283 **LAMB OF GOD** Skull & Crossed Guns Logo
68580 **LED ZEPPELIN** Electric Magic Empire Pool
75291 **LED ZEPPELIN** Mothership
22137 **LED ZEPPELIN** Stairway To Heaven
64213 **LED ZEPPELIN** Knebworth Swan Song Logo
48747 **LED ZEPPELIN** Jimmy Page Guitar Solo Photo
67991 **LINKIN PARK** Weird Atomic Age Symbol Logo
68787 **LORDI** Hard Rock Hallelujah
76185 **L. SKYNYRD** Eagle & Rebel Flag Stripes Logo
52529 **MACHINE HEAD** Lone Crest Logo
75294 **MARILYN MANSON** Twiggy & Marilyn Photo
62988 **MASTODON** Blood Mountain On
76131 **MASTODON** Logo Above Bigfoot & Deer
22097 **MAYHEM** Red Logo
76080 **MEGADETH** Attaxer Vic In Chains With Angel
58478 **MEGADETH** Arsenal Of Megadeth Dvd Cover
25132 **MEGADETH** Countdown To Extinction
76087 **MEGADETH** Vic Within Bullets Logo
76079 **MELVINS** Houdini Puppy Logo
19519 **MERCYFUL FATE** Kings Face
53758 **MESHUGGAH** I
53759 **MESHUGGAH** Nothing Logo
19796 **METALLICA** Damage Inc.
69219 **METALLICA** Jump In The Fire
10771 **METALLICA** Justice For All
10767 **METALLICA** Kill Em All
19599 **METALLICA** Metal Up Your Ass*
13659 **METALLICA** Ride The Lightning
75308 **METALLICA** Winged Hetfield Scary Guy Logo
25410 **MISFITS** Classic White Skull
62971 **MISFITS** Oversized Fiend In Red Hoot' Logo
24665 **MORBID ANGEL** Big Logo
41075 **MOTLEY CRUE** Dr. Feelgood
13354 **MOTLEY CRUE** Girls Girls Girls
60730 **MOTORHEAD** Lemmy For President
75314 **MOTORHEAD** On Parole Classic England Skull
75313 **MOTORHEAD** The Ace Of Spades England Skull
45735 **MR. BUNGLE** Disco Face
47376 **MUDVAYNE** Mudvats Group Photo
57886 **MUDVAYNE** Skeleton Claws Sketch Logo
64126 **MUSE** Slanted Vertical Bar Stop Logo
75373 **MUSHROOMHEAD** Masked Group Faces Photo
68909 **MY CHEMICAL ROMANCE** Fangs Logo
69525 **NECROPHAGIST** Hands W/Spinal Cords Logo
70160 **NIGHTWISH** Angel Silhouette In The Moonlight
70161 **NIGHTWISH** Wolves & Figure In The Moonlight
39959 **NILE** In Their Darkened Shrines/Wings Logo
74306 **NIRVANA** Come As You Are Seahorses Logo
39258 **NIRVANA** In Utero Lp
64201 **NIRVANA** Oversized Kurt Cobain Playing Guitar
65187 **NORMA JEAN** Guy With Chainsaws For Hands
52951 **NORMA JEAN** Sailing Pirate Ship In Storm
66790 **OPETH** Burning Candle Smoke Logo
27316 **OPETH** Logo/Group Photo
45241 **OVERKILL** Under The Influence
68243 **OZZY OSBOURNE** Black Rain Japanese Album
11346 **OZZY OSBOURNE** Randy Rhoads Tribute
53056 **OZZY OSBOURNE** Speak Of Devil Tour 1983
36476 **PANTERA** Cowboys From Hell Metal Skull Logo
69152 **PANTERA** Guitars & Wings With Metal Eagle
25373 **PANTERA** Hesher Dream Naked Chick
63013 **PANTERA** Rattlesnake In Skull Logo
76091 **PANTERA** Snake Emerging From Texas Logo
76092 **PANTERA** Snake Wrapped Around CFH Logo
68120 **PARKWAY DRIVE** Stacked Athletic Logo
25469 **PEARL JAM** Bootleg
62165 **PINK FLOYD** Syd Barrett 1946 - 2006 Tribute
68111 **PINK FLOYD** The Wall Hammers & Banshees
43910 **PINK FLOYD** Wish You Were Robotic Hands
63067 **POISON** Look What The Cat Dragged In
44455 **QUEEN** Crest Logo
48433 **QUEEN** Green Group Faces Logo
74208 **Q. OF STONE AGE** Flaming Car Between Skulls
68928 **Q. OF STONE AGE** Retro Spaceship Logo
46803 **QUEENSRYCHE** Original Logo
58481 **RAMMSTEIN** Group Faces In Circle
28500 **RAMONES** Black & White Presidential Seal
75326 **R. H. CHILI PEPPERS** Blood Sugar Sex Magik
64133 **R. H. CHILI PEPPERS** Pink Palm Trees Logo
75327 **R. H. CHILI PEPPERS** Winged Asterisk Logo
54038 **ROB ZOMBIE** Rob Blue Face W/Skeleton Logo
66288 **ROB ZOMBIE** Rob Zombie Spooks-A-Poppin
36317 **ROLLING STONES** Classic Red & White Tongue
46784 **ROLLING STONES** Keith Richards For President
52939 **RUSH** 2112 Lp Cover
69164 **RUSH** Caress Of Steel
52941 **RUSH** Starman Glow Logo
25111 **S.O.D.** Speak English Or Die
52940 **SEX PISTOLS** Never Mind The Bollocks
58327 **SHINEDOWN** Save Me Crest Logo
53529 **SIX FEET UNDER** A Decade In The Grave
71048 **SKELETONWITCH** Beyond The Permafrost
46161 **SKID ROW** Classic Logo
69080 **SKINLESS** Trample The Weak, Hurdle Dead
48522 **SLAYER** War Skeleton Head Cross Image
62874 **SLAYER** Hell Awaits
43080 **SLAYER** Show No Mercy
48515 **SLAYER** South Of Heaven
75332 **SLAYER** Vintage Distressed Eagle & Iron Cross
75343 **SLIPKNOT** 9.0: Live Boxed Group Members
75336 **SLIPKNOT** Green Glow Group Sitting Photo
75337 **SLIPKNOT** Group Faces White Triple 5 Frame
24984 **S. PUMPKINS** Classic Zero
74033 **S. PUMPKINS** Richard Nixon W/Star Over Eyes
68283 **SOULFLY** Circle Of Bullets Surrounding Symbol
73350 **STONE SOUR** Group Standing In Rubble Photo
78082 **SUBLIME** Everything Under The Sun
66499 **SUBLIME** Louie Dog Poking Head Thru Circle
69451 **SUBLIME** Sun Shining Rays Of Light On Waves
66252 **SUFFOCATION** Pierced From Within Logo
17385 **SUICIDAL TENDENCIES** Institutionalized
66586 **SUICIDE SILENCE** Skull Logo
74332 **SWORD** Maidens In The Moonlight Art
68178 **SYSTEM OF A DOWN** Self Titled Lp Cover
55040 **TENACIOUS D** Queen Il Album Mock Logo
39119 **TENACIOUS D** Texaco Logo
47913 **TESTAMENT** Souls Of Black
75354 **THREE DAYS GRACE** Red Bear Head Logo
66600 **T. EYES OF THE DEAD** Green Zombie Logo
68143 **TOOL** 10,000 Days Multiple Creatures Logo
32352 **TOOL** Lateralus Skinless Double Face Man
32646 **TOOL** Nerve Ending Logo
69431 **TOOL** Red Eyes Within 10,000 Days Lp Logo
75360 **TRIVIUM** Ascendancy Angel Holding Symbol
75380 **TRIVIUM** Samurai Art
42083 **VAN HALEN** Original Van Halen Group Photo
45962 **VAN HALEN** Eddie Live With Guitar
71041 **WHITE CHAPEL** The Somatic Defilement
68016 **WHITE STRIPES** Red Telephone Pole Logo
44400 **WHITE ZOMBIE** Die Fucker Die
45017 **WHITE ZOMBIE** Green Monster With Logo
43117 **WHO** The Kids Are Alright Target Logo
74088 **WINDS OF PLAGUE** Samurai With Logo
62068 **WOLFMOTHER** Gold Foil Logo
52662 **ZZ TOP** Dusty & Billy Live Photo

48746 LED ZEPPELIN U.S.A. Swan Song

32894 L. SKYNYRD Whiskey Label

66947 MACH. HEAD The Blackening

75296 M. MANSON An American Family

45595 MASTODON Leviathan Lp Art

25446 MEGADETH Peace Sells...

43197 MEGADETH Rust In Peace

53757 MESHUGGAH Destroy Erase

75305 METALLICA Creeping Death

10768 METALLICA Master Of Puppets

17159 MISFITS Kennedy Bullet

10764 MOTLEY CRUE Too Fast For Love

40981 MOTORHEAD England Skull

76086 MUDVAYNE By The People

64127 MUSE Digital Cyclone Logo

10805 NIRVANA Smiley Face Logo

61928 OPETH Harlequin Forest

67818 O. OSBOURNE Black Rain

69154 PANTERA Snake & Guitar Logo

25129 PANTERA Vulgar Display

28609 PINK FLOYD Darkside Of Moon

45857 PRIMUS Frizzle Fry

65195 P. THE HERO Logo Within Scrolls

68929 Q. STONE AGE Lightbulb Pirate

59554 R. A. MCHINE Battle Los Angeles

54968 RAMMSTEIN Reise, Reise Logo

24285 R. RHOADS Randy Tribute Photo

64132 R. C. PEPERS Round Asterisk Logo

75586 ROB ZOMBIE Love Slaves Of Satan

40974 SLAYER Eagle In The Abyss

67728 SLAYER Soldier Helmet Skull

75334 SLIPKNOT Oversized Group

70642 SOILWORK Sworn Great Divide

69539 S. YOUNG LAD Evil Screaming Tree

10592 SUBLIME Sun Logo

66935 S. SILENCE Figure Logo

36446 SUPERJUNT Logo

24301 TESTAMENT The New Order

64116 T. D. GRACE IX Griffin Logo

74040 TOOL Spectre Spiral

41096 TOOL Lateralus Diagram

75359 TRIVIUM Group Live Photos

45963 VAN HALEN Eddie Guitar Design

69168 WHO British Flag Logo

62070 WOLFMOTHER Self Titled Triangle

WRITE, CALL 952.556.1121 OR FAX 952.556.1131 FOR OUR FREE 120 PAGE CATALOG

Full Color Posters $7.95

Rolled And Sent In A Sturdy Tri-Tube For Protection



68318 **AC/DC** Highway To Hell
74129 **AC/DC** Plug Me In Individual Grp Live Photos
54892 **ALICE IN CHAINS** Layne Staley Live Photo
59671 **AS I LAY DYING** Group Live Photos Collage
59356 **ATREYU** Deathgrip On Yesterday Group Photo
53842 **A. SEVENFOLD** Death Bat Winged Skull Logo
68260 **A. SEVENFOLD** Group Live On Stage Collage
75370 **B. DAHLIA MURDER** Dracula & Flying Bats
46735 **B. L. SOCIETY** Zakk Live W/Flaming Cross
58409 **B. L. SOCIETY** Zakk Sitting On Chair W/Guitar
13382 **B. SABBATH** Double Image Group Photo
55605 **B. SABBATH** Revolution In Their Minds Group
67713 **B. BENJAMIN** Group Posed In Front Of Trees
66125 **B. FOR MY VALENTINE** Group Standing Photo
61959 **CANN. CORPSE** KILL Guy Holding Knife
59567 **C. AND CAMBRIA** Group Sitting Against Wall
51330 **DIMEBAG** 1966 - 2004 Live Tribute Photo
46420 **EXANESCENCE** Amy Lee In Lace Dress In Bed
74478 **F. FIGHTERS** Echoes, Silence, Patience Group
48310 **GUNS N ROSES** Roses & Pistols Logo
66326 **IRON MAIDEN** A Matter Of Life And Death
47671 **IRON MAIDEN** Killers
47672 **IRON MAIDEN** The Trooper
66964 **JOB FOR A COWBOY** Skull Tattoo Design
54293 **JOHNNY CASH** With Guitar Giving The Finger
65159 **LAMB OF GOD** Group Poses On Bridge Photo
48587 **L. ZEPPELIN** Group Standing Next To Airplane
70696 **L. ZEPPELIN** Mothership Bimp Above Venue
39142 **L. ZEPPELIN** Stairway To Heaven
69388 **MARILYN MANSON** Posed In Leather Jacket
74709 **MEGADETH** Dave Mustaine Playing Flying V
73846 **MEGADETH** Soldier Tossing Grenade
70467 **MEGADETH** United Abominations
59555 **METALLICA** Flaming Skulls Yin Yang Symbol
68176 **METALLICA** Band Member Live Photos
63953 **MISFITS** Bloody Classic Fiend Skull Logo
74135 **MOTLEY CRUE** Dr. Feelgood
70468 **MOTLEY CRUE** Too Fast For Love
51346 **MUDVAYNE** Lost & Found Group Winter Heads
65481 **M. C. ROMANCE** Black Parade Group Photo
70347 **M. C. ROMANCE** Blimps & Planes Above City
70480 **NICKELBACK** All The Right Reasons W/Group
69207 **NINE INCH NAILS** Year Zero Desolate Future
74484 **NIRVANA** Group Posed Underwater In Pool
70491 **OZZY OSBOURNE** Ozzy Hitchhiking To Hell
76978 **PANTERA** CFH Skeleton Cowboy Riding Bull
74136 **PINK FLOYD** The Wall Screaming Face
68892 **R. A. MACHINE** We Support Our Troops
65413 **RAMMSTEIN** Group As Soldiers By Planes
73948 **ROB ZOMBIE** Hellbilly Deluxe
41571 **SEX PISTOLS** Anarchy In The U.K.
54751 **SLIPKNOT** Group Dressed In Black Uniforms
69827 **SMASHING PUMPKINS** Zeitgeist Flag Logo
32719 **SUBLIME** Livin With Louie Dogs To Stay Sane
76919 **SUICIDE SILENCE** Group Standing In Room
62676 **UNEARTH** 8: In The Eyes Of Fire
73850 **WHITE ZOMBIE** Blue Monster Face W/Logo
48461 **WHO** Group Wrapped With British Flag Photo

Full Color Poster Flags $16

Made Of Nylon. Feel And See The Difference Compared To Paper.



69072 **AS I LAY DYING** Skull W/Roses
65416 **A. SEVENFOLD** War Skeleton
65734 **B. L. SOCIETY** Skull & Guns Cross
49559 **C. OF BOOOM** Follow The Reaper
18785 **C. OF FILTH** Supreme Vampyric
24473 **DEFTONES** Red Pony
59348 **D. DRIVER** Moon Behind Trees
69306 **D. BORGIR** In Serfe Diabol
69307 **DRAG. FORCE** Inhuman Rampage
67437 **IN FLAMES** Winged Jesterhead
51374 **IRON MAIDEN** The Trooper
69312 **KILL. ENGAGE** KSE Winged Heart
68315 **LAMB OF GOD** Crucified Arms
12277 **L. ZEPPELIN** Stairway To Heaven
61612 **MEGADETH** Vic Flag
12287 **METALLICA** Ride The Lightning
12285 **METALLICA** Master Of Puppets
42104 **MOTORHEAD** England Skull Logo
25963 **PANTERA** Confederate Flag Skull
17781 **R. A. MACHINE** Fist Logo
12309 **SLAYER** Eagle In The Abyss
61623 **SLIPKNOT** Pentagram Group
68074 **T. DAYS GRACE** Get Out Alive
68027 **TRIVIUM** The Crusade

Embroidered Baseball Caps

Trucker Style Caps $19.95 & Regular Style Caps $23.95



TRUCKER STYLE CAPS

75027 **AC/DC** Winged Guitar Logo
52881 **AS I LAY DYING** Paint Splatter Pistols
52880 **A. SEVENFOLD** Red Death Bat Winged Skull
68127 **BLACK DAHLIA MURDER** Logo
48825 **BLACK LABEL SOCIETY** Allover Brewtality
76736 **CANNIBAL CORPSE** Kill Bloody Logo
51393 **DIMEBAG** Tribute Memorial 1966 - 2004
45585 **IRON MAIDEN** Allover Killers
45583 **LED ZEPPELIN** 1st Lp Cover
74723 **L. SKYNYRD** MC Winged Skull & Crossbones
52877 **METALLICA** Scary Guy Art With Logos
69972 **NIRVANA** Smiley Face Logo
52692 **SLIPKNOT** Maggot Corps Group Collage Photo
40542 **SUICIDAL TENDENCIES** Original Flip Up Logo

BASEBALL STYLE CAPS

69898 **ALICE IN CHAINS** Logo/Sun Logo On Bill
64247 **AS I LAY DYING** Gold Skull Ornament Seal
23160 **BLACK LABEL SOCIETY** BLS Logo
53629 **BREAKING BENJAMIN** Celtic Design Logo
76238 **CANNIBAL CORPSE** Silver Bloody Logo
36362 **CRADLE OF FILTH** Dragon Logo
69965 **GODSMACK** Tribal Logo
64253 **GUNS N ROSES** Appetite For Destruction
66447 **HATEBREED** Flaming Logo
64255 **IRON MAIDEN** The Trooper Art With Logo
64257 **KILL. ENGAGE** Bloody Dripping Skull Nails
64258 **LAMB OF GOD** Logo & Burn It Down Eagle
45591 **LED ZEPPELIN** Logo/Symbols On Bill
69893 **LINKIN PARK** Minutes To Midnight Wired Logo
52876 **METALLICA** Silver St. Angar Logo & Ninja Star
74720 **OZZY OSBOURNE** Ozzy Logo
63486 **PANTERA** Blue & Grey Bloody Logo
45597 **SLAYER** Logo & Eagle In The Abyss
64263 **SLIPKNOT** Subliminal Verses Zipper Mouth
69878 **SUBLIME** Flaming Sun Logo
69895 **TOOL** 10,000 Days Album Logo/Sawblade Eye

Silver Guitar Pick Necklaces $13

Enamel Filled On A #10 Ball Chain 20 Inches Long



35651 **AC/DC** Logo
76961 **BLACK DAHLIA MURDER** Logo
44164 **B. L. SOCIETY** BLS Skull Logo
44163 **CANNIBAL CORPSE** Bloody Logo
67207 **DEATH** Logo
47958 **DISTURBED** Mean Smiley Face
39018 **DOORS** Logo
39011 **DOWN** Logo
41283 **IN FLAMES** Star Face Logo
47560 **KITTIE** Logo
42296 **KORN** Logo
19990 **MISFITS** Logo
55706 **OPETH** Logo
39508 **OZZY OSBOURNE** Logo
39866 **PANTERA** Logo/CFH Logo
76962 **R. AGAINST MACHINE** Text Logo
19991 **SUBLIME** Logo
35652 **SYSTEM OF A DOWN** Logo

Windproof Lighters $10

"Zippo Style" Rock Lighters,With Silkscreened Designs
Lighters Are Wind Resistant And Refillable.



37982 **B. L. SOCIETY** Sonic Brew
40360 **B. SABBATH** Masters Of Reality Logo
64362 **CANNIBAL CORPSE** Fetus Skeleton Logo
32062 **CRADLE OF FILTH** Dragon Logo
68827 **DANZIG** Classic White Skull
42020 **DOORS** Jim Morrison The Lizard King
40730 **GODSMACK** Sun Skull Logo
64876 **G. N ROSES** Appetite For Destruction
49778 **KORN** Greatest Hits Vol. 1 Cell Logo
59088 **L. ZEPPELIN** Allover Swan Song
46605 **METALLICA** Master Of Puppets
38438 **MUDVAYNE** End Of All Things Logo
56297 **O. OSBOURNE** Finger Caricature
51465 **PANTERA** Skull & Knives Logo
19121 **PINK FLOYD** Dark Side Of The Moon
65874 **Q. OF STONE AGE** Skulls & Stars Logo
56026 **ROB ZOMBIE** Self Monster Cartoon
64414 **SLAYER** Eagle In The Abyss & Logo
51523 **SLIPKNOT** Group Posed In Star Logo

Silver Rings & Shot Glasses

Silver Rings & Silk Screened Shot Glasses



SILVER RINGS $16

Available In Size 8, 10 And 12

35578 **AC/DC** Silver Logo
41332 **BLACK LABEL SOCIETY** Silver Logo
62317 **DIMMU BORGIR** Silver Logo
19978 **DISTURBED** Silver Mean Smiley Logo
25299 **GODSMACK** Silver Logo
25298 **METALLICA** Silver Ninja Star Logo
39506 **OZZY OSBOURNE** Silver Logo
29677 **PANTERA** Silver Logo

SHOT GLASSES $6

50217 **AC/DC** Classic Logo
62423 **ALICE COOPER** Schools Out
60812 **A. SEVENFOLD** Pirate Skull Death Bat
40380 **BLACK LABEL SOCIETY** Sonic Brew
59065 **BLACK SABBATH** 1969 Group Photo
41613 **DEFTONES** Def Cobra Logo
64864 **GUNS N ROSES** Appetite
53565 **LAMB OF GOD** Stacked Logo
59118 **LED ZEPPELIN** Logo/Group Heads
50216 **LYNYRD SKYNYRD** Flag Logo
59096 **MOTORHEAD** Ace Of Spades Logo
50212 **KORN** Classic White Skull
51467 **PANTERA** Crossed Swords Logo
51466 **PANTERA** Skull & Knives Logo
64388 **SLAYER** Eagle In The Abyss
65699 **SLIPKNOT** Group Masks Collage Logo

Embroidered Patches $4.95

Great For Jeans, Caps, Jackets, Backpacks Or Anywhere.

38213 **AC/DC** Classic Logo
65584 **ALICE COOPER** Bloody Logo
11916 **ALICE IN CHAINS** Logo
59181 **ANTHRAX** Die Cut Yellow Logo
64556 **AS I LAY DYING** Skeleton Lovers
64535 **A. SEVENFOLD** Winged Death Bat Skull
64530 **B. L. SOCIETY** Sonic Brew
64539 **B. L. SOCIETY** SDMF Skull & Iron Cross
11926 **BLACK SABBATH** Logo
42858 **CANNIBAL CORPSE** Bloody Logo
56698 **CHILDREN OF BODOM** COBHC Red Logo
60614 **CHIMAIRA** Red Logo & Chaos Arrows
64536 **CRADLE OF FILTH** Logo
75077 **D. BORGIR** 3 Human Skulls & Goat Skull
24487 **DISTURBED** Mean Smiley Face
59622 **EXODUS** Classic Logo
20365 **FOO FIGHTERS** FF Logo In Circle
67721 **GUNS N ROSES** Appetite For Destruction
65588 **HIM** Round Gold Heartagram Logo
62436 **IN FLAMES** Winged Jesterhead Crest
51053 **IRON MAIDEN** Logo
41604 **JIMI HENDRIX** Axis Bold As Love
67615 **JOB FOR A COWBOY** Logo
63350 **JOHNNY CASH** Guns Logo
64497 **KILLSWITCH ENGAGE** Blue Scrolls
50059 **KING DIAMOND** Dvai Logo
11961 **KISS** Army Logo
64427 **LED ZEPPELIN** Die Cut Zoso Logo
43794 **MEGADETH** Gold Logo
32835 **METALLICA** Logo
11902 **MISFITS** White Skull
70136 **N. INCH NAILS** White On Black NIN
22588 **NIRVANA** Logo
18399 **OZZY OSBOURNE** Ozzy Logo
51392 **PANTERA** Cowboys From Hell Skull
64431 **PINK FLOYD** Crossed Hammers
69659 **Q. OF STONE AGE** Skull & Lightning
23499 **R. A. MACHINE** Bottle Of Los Angeles
51052 **SEX PISTOLS** British Flag Logo
73441 **SLAYER** Eagle In The Abyss
64599 **SLIPKNOT** Triple 3 Tribal Logo
36257 **TESTAMENT** Logo
12024 **TOOL** Laterlaus Logo
65587 **TRIVIUM** Logo

Babydolls $21.95

One Size Fits Most. Made Of 100% Cotton.

66776 **30 SECONDS TO MARS** Rose Splatter
49573 **ALICE IN CHAINS** Classic Blk & Wht Sun
61025 **ATREYU** Eyes Between Gravestones
64106 **A. SEVENFOLD** Winged Skull Death Bat
38812 **B. L. SOCIETY** Brewtality
74147 **B. BENJAMIN** Celtic Design W/Swallows
75222 **B. FOR VALENTINE** Group Holding Guns
75627 **BURZUM** Hvis Lyset Tar Oss
42526 **CHILDREN OF BODOM** COBHC Logo
66529 **C. W. WE AIM FOR** Sign Language Logo
76802 **DEVIL DRIVER** Angel & Devil Symbol
75245 **DISTURBED** Stricken Banner With Skull
32185 **DROPKICK MURPHYS** Anchor Logo
45566 **GUNS N ROSES** Roses & Pistols Logo
50789 **GUNS N ROSES** Slash Taphat Closeup
75267 **HIM** Pink Roses & Pedals Heartagram
68995 **IN THIS MOMENT** Tribal Butterfly Logo
75270 **IRON MAIDEN** The Number Of The Beast
66579 **JOB FOR COWBOY** Fetal Skeletons
69653 **J. CASH** Folsom Prison Stripes 1968
75272 **KORN** Blindfolded Girl & Creature
75281 **LAMB OF GOD** American Metal Seal
48788 **LAMB OF GOD** Silver Logo
30905 **LED ZEPPELIN** Swan Song/U.S.A. '77
75299 **M. MANSON** Face In Circle W/Cross
52824 **METALLICA** San Fran. Quake Logo
21219 **MISFITS** Skeleton Hands
45553 **MOTORHEAD** Classic England Skull
67998 **M. C. ROMANCE** Monkey Riding Horse
45828 **NIRVANA** Smiley Face Logo
66532 **PARAMORE** Ballerina With Skulls
63631 **PINK FLOYD** Distressed Retro Logo
68930 **Q. OF STONE ASE** Lightbulb Pirate
54570 **RAMMSTEIN** Bloody Skull & Knives
64134 **R. C. PEPPERS** Freshand Logo
46206 **R. STONES** Keith Richards For President
75331 **SLAYER** Root Of All Evil Green Demon
75333 **SLIPKNOT** Say We Wont Die Logo
64650 **SOILWORK** Stabbing The Drama
24315 **SUBLIME** Sun Logo
64146 **TRIVIUM** Pink Rose Banner Logo

Peel & Rub Stickers $4

Only The Letters Remain. They Look Painted On.

50633 **AC/DC** Back In Black Logo
52381 **ALICE IN CHAINS** Logo
69864 **AS I LAY DYING** Logo
64625 **AVENGED SEVENFOLD** Stacked Logo
43886 **BLACK DAHLIA MURDER** Logo
64603 **BLACK LABEL SOCIETY** BLS Logo
36269 **CANNIBAL CORPSE** Bloody Logo
75070 **CHILDREN OF BODOM** Logo
60824 **CHIMAIRA** Logo
64855 **COHEED AND CAMBRIA** Keywork Logo
64616 **CRADLE OF FILTH** Logo
13835 **DEFTONES** Logo
73404 **DEICIDE** Logo
24494 **DISTURBED** Mean Smiley Face
46796 **DOORS** Logo
40722 **GODSMACK** Sun Logo
62448 **IN FLAMES** Winged Jesterhead Crest
64498 **KILLSWITCH ENGAGE** Scrolls Logo
32117 **KORN** Death Metal Logo
32156 **MISFITS** Classic White Skull
39582 **MOTLEY CRUE** Theatre Of Pain Logo
70134 **NINE INCH NAILS** NIN Logo
28733 **NIRVANA** Logo
73445 **O. OSBOURNE** Black Rain
13674 **PANTERA** Logo
61175 **RAGE AGAINST MACHINE** Logo
56012 **ROB ZOMBIE** Zombie 666 Stacked
64567 **SLAYER** Logo
61460 **SLIPKNOT** Tribal 5 Logo
32138 **S. DISTORTION** Dancing Skelli Logo
13834 **TOOL** Logo
65599 **TRIVIUM** Logo

Miscellaneous Rock Apparel



64174 70660 64185 75218 46829 47808 51327 75345

BANDANAS $6.50

Silk Screened Cotton Bandanas Are 22"x22"

76758 **A. SEVENFOLD** Death Bat Winged Skulls
76753 **AS I LAY DYING** Skull Splatters & Logos
76752 **C. OF FILTH** COF Old English Logos
67509 **DIMMU BORGIR** Heptagon Circle Logo
46829 **DISTURBED** Believe Symbol Logo
76755 **HIM** Heartagrams & Logos
56585 **METALLICA** Hetfield Skull Design
47808 **PINK FLOYD** Dark Side Of The Moon
46836 **SUBLIME** Louie Dog & Tattoo Logos

HOODED SWEATHIRTS $59.95

Available In Sizes M, LG & XL

67008 **A. IN CHAINS** Snakes On Winged Staff
64094 **AS I LAY DYING** A Long March
75179 **A. SEVENFOLD** A7X Death Bat Skull
68388 **B. DAHLIA MURDER** Logo W/Scribble Art
38811 **B. L. SOCIETY** BLS Logo/Brewtality
69189 **BLACK SABBATH** Flying Demon Logo
75218 **B. F. VALENTINE** BFMV Winged Skull
45010 **C. OF BOOOM** COBHC Reaper Logo
75229 **C. OF FILTH** Tongue Creature With Nails
76803 **DEVIL DRIVER** Cross Symbol Logo
51327 **DIMEBAG** Tribute Memorial 1966 - 2004
67785 **DRAGONFORCE** Winged Dragon Shield
76075 **FOO FIGHTERS** Old English FF Logo
75259 **G. N ROSES** Axl Skull W/Roses & Pistols
75266 **HIM** Ribcage With Bloody Heartagram
75271 **IRON MAIDEN** Killers
70982 **JOB FOR A COWBOY** Skull Tattoo Design
75289 **KILL. ENGAGE** Skull Within Tree Branches
64209 **LAMB OF GOD** American Metal Seal Logo

MORE HOODED SWEATSHIRTS

45488 **L. ZEPPELIN** Symbols Logo/Stairway
63253 **M. MANSON** Marilyn Face Photo
75302 **METALLICA** ...And Justice For All
47773 **NIRVANA** Smiley Face Logo
55464 **PANTERA** Logo/Vulgar Display
68579 **SLAYER** Eagle Wings W/Soldier Skull
75345 **SLIPKNOT** Group Faces Under Logo
49162 **SUBLIME** Logo/40oz. To Freedom
69013 **SUICIDE SILENCE** Gargoyle W/Logo
69204 **SYSTEM OF A DOWN** Stacked Logo
69432 **TOOL** 10,000 Days Triple Face Logo

VINTAGE T-SHIRTS

Note Individual Prices & Sizes

54059 **AC/DC** Vintage T-Shirt
Fly On Classic Logo **M/L/XL $24.95**
64174 **B. LABEL SOCIETY** Vintage T-Shirt
World Tour '06 - '07 Group **M/L/XL $24.95**
70660 **CHIMAIRA** Vintage T-Shirts
Winged Skull Crest Logo **M/L/XL $28.95**
64185 **GUNS N ROSES** Vintage T-Shirt
Group Skull Heads W/Logo **M/L/XL $24.95**
49937 **IRON MAIDEN** Vintage T-Shirt
Piece Of Mind Eddie **M/L/XL $26.95**
64195 **JUDAS PRIEST** Vintage T-Shirt
Defenders Of The Faith **M/L/XL $24.95**
49118 **METALLICA** Vintage T-Shirt
Master Of The Puppets **M/L/XL $26.95**
75210 **MOTLEY CRUE** Vintage T-Shirt
Dr. Feelgood Pills Bottle **M/L/XL $26.95**
62879 **SLAYER** Vintage T-Shirt
Classic Logo **M/L/XL $24.95**

Sweatbands $6.50

Embroidered Stretchy Terrycloth Wristbands.



48624 **AC/DC** Classic Logo
56335 **AMON AMARTH** Logo In Flames
70124 **BEHEMOTH** Double Headed Eagle Logo
56765 **BLACK SABBATH** I Sold My Soul Logo
45264 **CHIMAIRA** Chaos Arrow Logo
45266 **CRADLE OF FILTH** Dragon
45273 **DIMMU BORGIR** Pentagram Logo
67127 **JOB FOR A COWBOY** Logo
54666 **KILLSWITCH ENGAGE** Skull Nails Logo
48637 **KORN** Logo
52308 **MARILYN MANSON** Gothic Logo
48634 **METALLICA** St. Anger Logo
38610 **MOTLEY CRUE** Logo
46673 **NIRVANA** Smiley Face Logo
45269 **OPETH** Logo
67387 **O. OSBOURNE** Logo/Finger Caricature
51458 **PANTERA** Crossed Swords Logo
52202 **RAGE AGAINST MACHINE** Text Logo
73453 **SLAYER** Logo
38667 **TOOL** Laterlaus Logo
75956 **TRIVIUM** Logo

Knit Beanies $18.50

Awesome! Embroidered Art Work On The Hottest Fashions!



59336 **AMON AMARTH** Glowing Gold Logo
52867 **AS I LAY DYING** Logo
48578 **BLACK LABEL SOCIETY** BLS Lo
55616 **BLACK SABBATH** 85 Cross/Logo
76916 **BURZUM** Logo Between Symbol
48066 **CANNIBAL CORPSE** Bloody Logo
48722 **CRADLE OF FILTH** COF Logo/Dragon
58132 **DEVIL DRIVER** Logo
51328 **DIMEBAG** Tribute Memorial 1966 - 2004
71618 **DIMMU BORGIR** Horned Goat Head/Logo
41237 **GODSMACK** Flaming Sun Logo
45581 **GUNS N ROSES** Roses & Pistols Bullet Logo
48008 **HATEBREED** Flaming Logo
45576 **HIM** Logo/Heartagram Logo
53822 **IN FLAMES** Red Logo
45577 **IRON MAIDEN** Logo
69968 **JOB FOR A COWBOY** Logo/Bakula 2
64256 **KILL. ENGAGE** Suit & Tie Skeleton W/Jets
49822 **LAMB OF GOD** Red Logo
45574 **LED ZEPPELIN** Logo/Symbols
52869 **METALLICA** St. Anger Logo/Ninja Star
64260 **MOTORHEAD** Classic England Skull Logo
45966 **NIRVANA** Smiley Face Logo
72100 **OZZY OSBOURNE** Logo & Cross
45579 **SLAYER** Logo/Eagle In The Abyss
64264 **SLIPKNOT** Pentagram Logo
61643 **STRAPPING YOUNG LAD** Stacked Logo
64304 **SUBLIME** Layered Gothic Old English Logos
69681 **TOOL** 10,000 Days Album Logo
68172 **TYPE O NEGATIVE** Logo

Buckles & Leather Wallets

High Quality Metal Belt Buckles & Leather Wallets With Chain



METAL BELT BUCKLES $19

51606 **A. SEVENFOLD** Oval Death Bat Winged Skull
46147 **B. L. SOCIETY** Skull & Iron Cross SDMF Logo
46854 **GUNS N ROSES** Die Cut Roses & Pistols Logo
48846 **HIM** Round Flourish Heartagram
48835 **IRON MAIDEN** The Trooper
48843 **JUDAS PRIEST** Die Cut British Steel
44965 **KILL. ENGAGE** Die Cut Winged Skull Logo
64155 **LAMB OF GOD** Laser Skull Within Pentagram
48831 **LED ZEPPELIN** Die Cut Swan Song Logo
52893 **METALLICA** Die Cut Ninja Star
48840 **SLAYER** Die Cut Classic Logo

LEATHER BIKER WALLETS $18.95

53825 **ALICE IN CHAINS** Red Stacked Logo/Red Fly
76750 **A. SEVENFOLD** Logo With Skull/Death Bat
43493 **BLACK LABEL SOCIETY** Brewtality/Iron Cross
76748 **B. FOR VALENTINE** Splattered Skull W/Logo
64280 **CRADLE OF FILTH** Logo
69923 **GODSMACK** Tribal Sun Logo
76751 **HIM** Dripping White Ornate Heartagram Logo
76749 **KILL. ENGAGE** Suit & Tie Skeleton With Logo
76747 **LAMB OF GOD** Skull & Crossed Guns Logo
75055 **MISFITS** Jumbo Classic Fiend Skull
55548 **OZZY OSBOURNE** Ozzy Logo
67385 **PANTERA** Distressed Rivet Logo
67338 **SLAYER** Demonic Man Wearing Papal Hat
76745 **SLIPKNOT** Dripping Logo With Triple S Logo
75392 **SUBLIME** Sun Logo/Gothic Old English Logo
75056 **TOOL** 10,000 Days Multiple Creatures W/Logo

Concert Billboards $10.95 Each

Concert Billboards From The 60's To The 90's. 14"X 22"

14997 **AC/DC** Highway To Hell Summer Tour '79
15034 **AEROSMITH** W/Deep Purple 1st U.S. Tour '86
15058 **ALICE COOPER** Schools Out Tour Hartford '72
20258 **B. SABBATH** Puerto Rico Pop Festival '72
20266 **DOORS** Isle Of Wight Festival Chicago '70
61086 **FRANK ZAPPA** Cal. State College '72
15017 **GREEN DAY** New York City '94
15057 **JANIS JOPLIN** Fillmore East '68
14994 **JIM MORRISON** Last Known Picture '71
15011 **L. SKYNYRD** Street Survivors '77
14990 **MARILYN MANSON** Live At Snakepit '95
32978 **M. CRUE** Girls,Girls W/Guns 'N Roses '87
15031 **NIRVANA** In Concert Nevermind '92
15012 **NIRVANA** Kurt Rest In Peace '67 - '94
32566 **OZZY OSBOURNE** Speak Of Devil Tour '82
15028 **OZZY OSBOURNE** With Randy Rhoads '82
14980 **PINK FLOYD** W/The Who New Years Eve '96
32977 **PEARL JAM** Lollapalooza '92 W/Chili Peppers
20259 **QUEEN** 1st U.S. Tour/Denver '74
14977 **R. A. MACHINE** World Music Theatre '97
14983 **RAMONES** Civic Auditorium Santa Cruz '80
14988 **SMASHING PUMPKINS** New York City '96
15016 **S. R. VAUGHAN** Gilley's Club Tx '86



MD/LG/XL Long Sleeve Shirts $29.99

Great Designs Shooting Down The Arms On Most.



69166 **AEROSMITH** Praying Skeletons & Wings Logo
68991 **BEHEMOTH** Demonica Snakes Seal Logo
52712 **B. LABEL SOCIETY** Armed & Hammered
48580 **B. LABEL SOCIETY** Cross With Skull & Guns
13385 **CANNIBAL CORPSE** Butchered At Birth
60808 **CELTIC FROST** Morbid Tales
75231 **C. OF FILTH** Robed Wizard Standing Photo
76804 **DEVIL DRIVER** Skulls Separated By Symbol
75242 **DISTURBED** Flaming Tribal Mean Smiley Face
64163 **IRON MAIDEN** Distressed Maiden Japan
75269 **IRON MAIDEN** Soldier Eddie
70881 **JOB FOR A COWBOY** Skull Tattoo Design Logo
75297 **MARILYN MANSON** Triple Jesus Photo
69200 **MEGADETH** Horsemen Riding Under Hand
75307 **METALLICA** Goon Skulls In Straitjackets
19724 **MISFITS** Glow In The Dark Skeleton
69196 **PANTERA** Smoking Devil W/Playing Cards
57911 **RAMMSTEIN** Rosenrot Part Of Ship Logo
68105 **SLAYER** Military Skeleton Guards W/Eagle
69222 **SLAYER** Devil Holding Pitchfork On Skulls
65120 **SLIPKNOT** Group Under Glowing Pentagram
75339 **SLIPKNOT** Cannot Kill What You Did Not Create
30958 **SMASHING PUMPKINS** Zero
49157 **SUBLIME** Joint Logo
69205 **SYSTEM OF A DOWN** Band Caricatures Logo
75361 **TRIVIUM** Dragon Emerging From Symbol
68161 **TYPE O NEGATIVE** Hammergear Logo
69202 **VELVET REVOLVER** Libertad
76096 **WHO** Kitchener Wants You Logo

Add Shipping Costs To Your Total And Send Cash, Check Or Money Order To:

ROCKABILIA
P.O. Box 39 Dept 601
Chanhassen, MN 55317

Order Total	Shipping	Order Total	Shipping
Up To $29.99	$6	$100 - $129.99	$11
$30 - $39.99	$7	$130 - $149.99	$12
$40 - $49.99	$8	$150 - $179.99	$13
$50 - $79.99	$9	$180 - $199.99	$14
$80 - $99.99	$10	Over $200	$15

Priority Shipping: Add $6 To Cost From The Chart
Canada Orders: Add $11 To Cost From The Chart
Other Foreign Orders: Add $14 To Cost From The Chart

Credit Card Orders Are A Minimum Of $8 Shipping. All Check Orders Are Held For 10 Days. 2nd Day Air Shipping Is Available By Calling 952-556-1121. US FUNDS ONLY!!



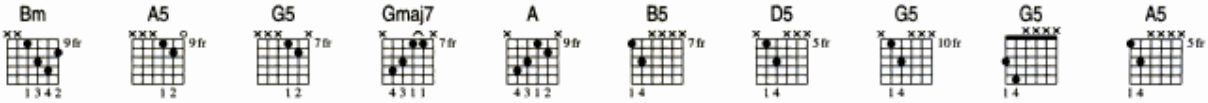
"SOOTHSAYER" BUCKETHEAD

As heard on **CRIME SLUNK SCENE** (TDRS)
Music by **Buckethead** ✱ *Transcribed by* **Jeff Perrin**

For a free Premium transcription of Buckethead's "Jordan," go to tabs.guitarworld.com!

All guitars are tuned down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭). Bass tuning, low to high: E♭ A♭ D♭ G♭.

All music sounds in the key of B♭ minor, one half step lower than written.



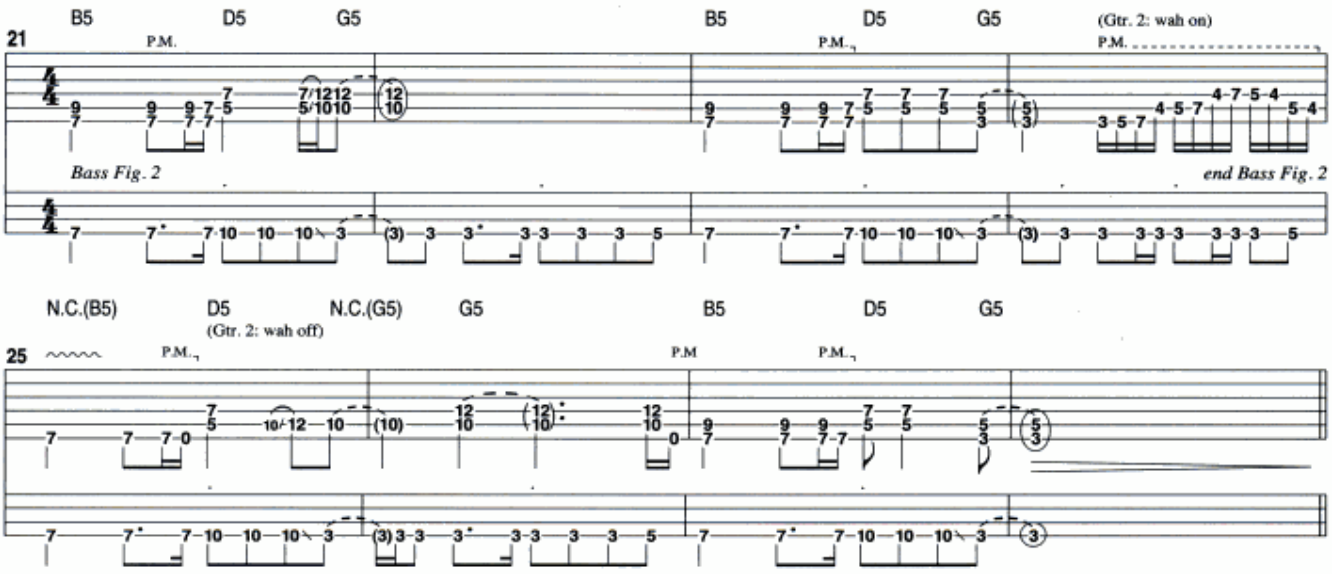
A **1st Theme** (0:00)

Moderately ♩ = 74

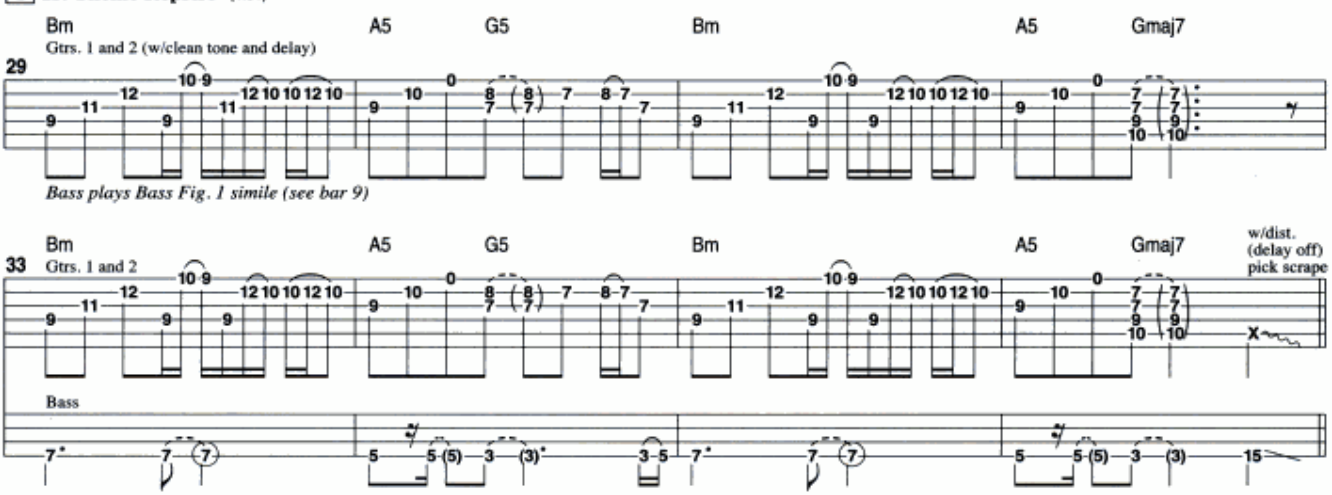


(C) 2006 KATELLA MUSIC.
ALL RIGHTS RESERVED. USED BY PERMISSION.
Copyrighted Material

B **2nd Theme** (1:05)



C **1st Theme Reprise** (1:31)

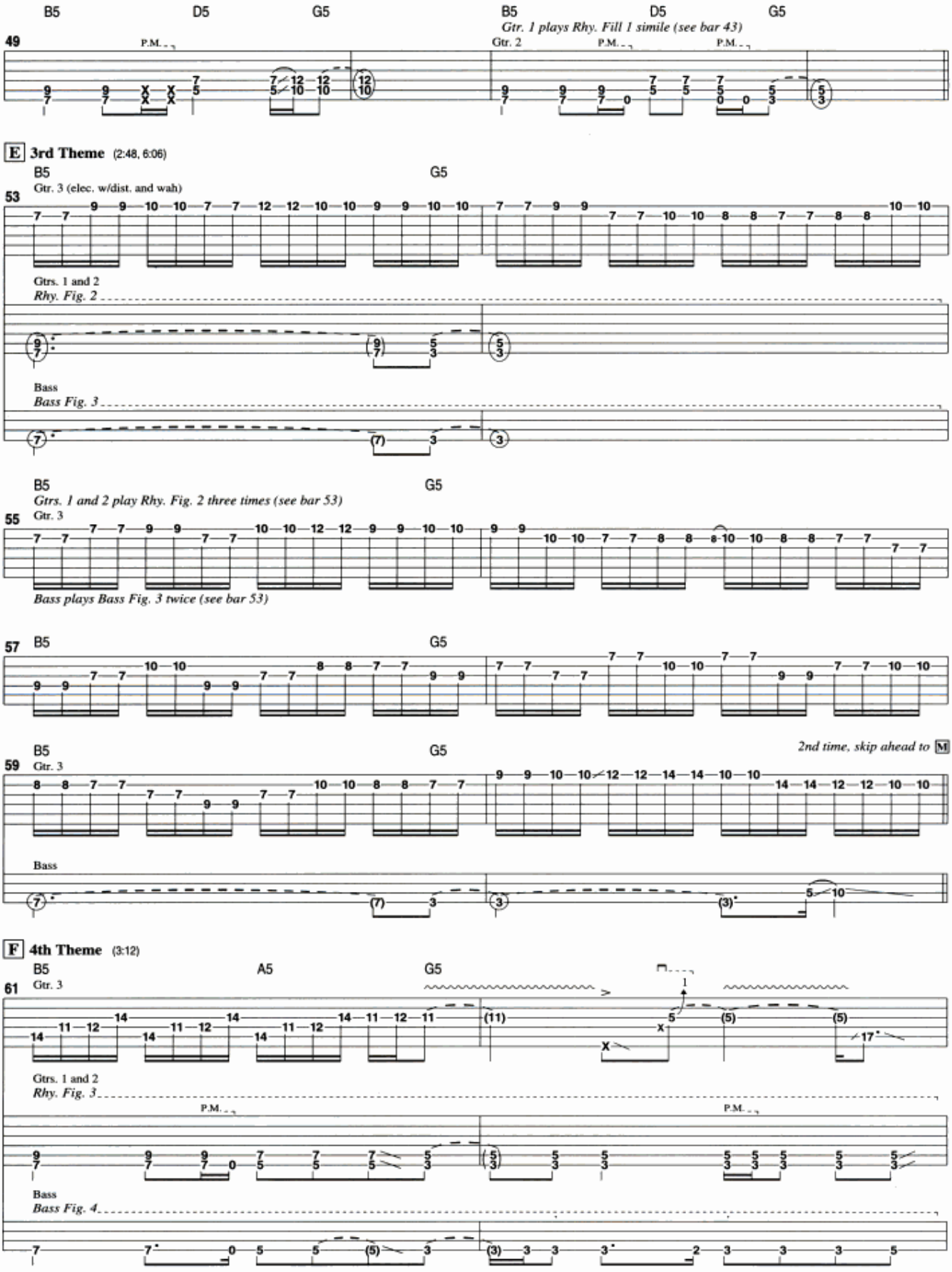


D **2nd Theme Reprise** (1:56)



Copyrighted Material

The Pedals That Make The Tone
www.BossUS.com tone

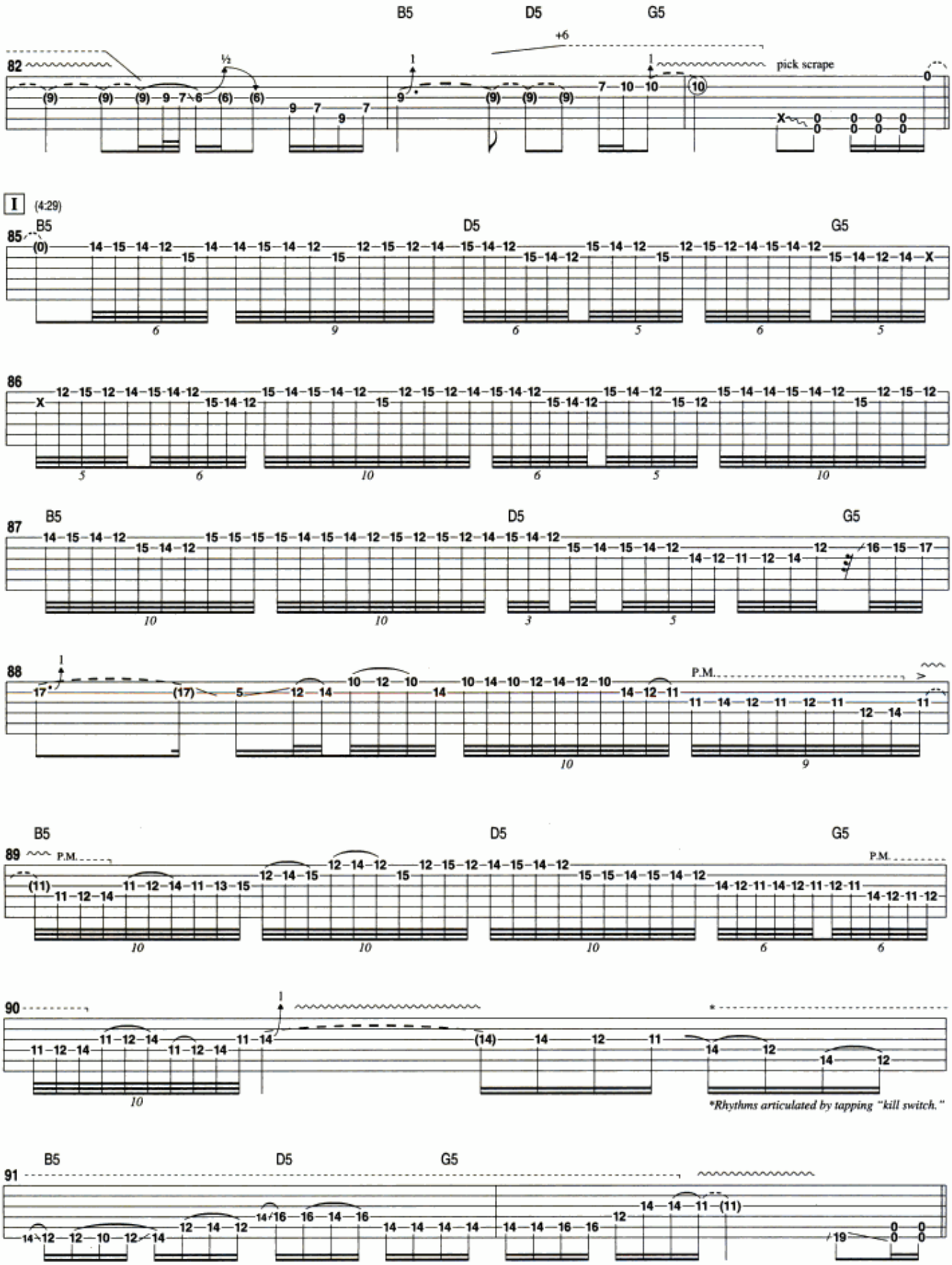


Copyrighted material



Copyrighted material

The Pedals That Make The Tone
www.BossUS.com tone



Copyrighted material

J **4th Theme** (4:53)

B5 D5 G5

93 Gtr. 3

w/Whammy pedal +6 (one octave higher)

Gtrs. 1 and 2
Rhy. Fig. 5

Bass
Bass Fig. 5

B5 D5 G5

Gtrs. 1 and 2 play Rhy. Fig. 5 three times (see bar 93)

95 Gtr. 3

Bass plays Bass Fig. 5 three times simile (see bar 93)

B5 D5 G5

97

K (5:18)

B5 D5 G5

Gtrs. 1 and 2 play Rhy. Fig. 4 eight times simile (see bar 77)

w/Whammy pedal

99 (hold bend)

Bass plays Bass Fig. 2 four times simile (see bar 21)

B5 D5 G5

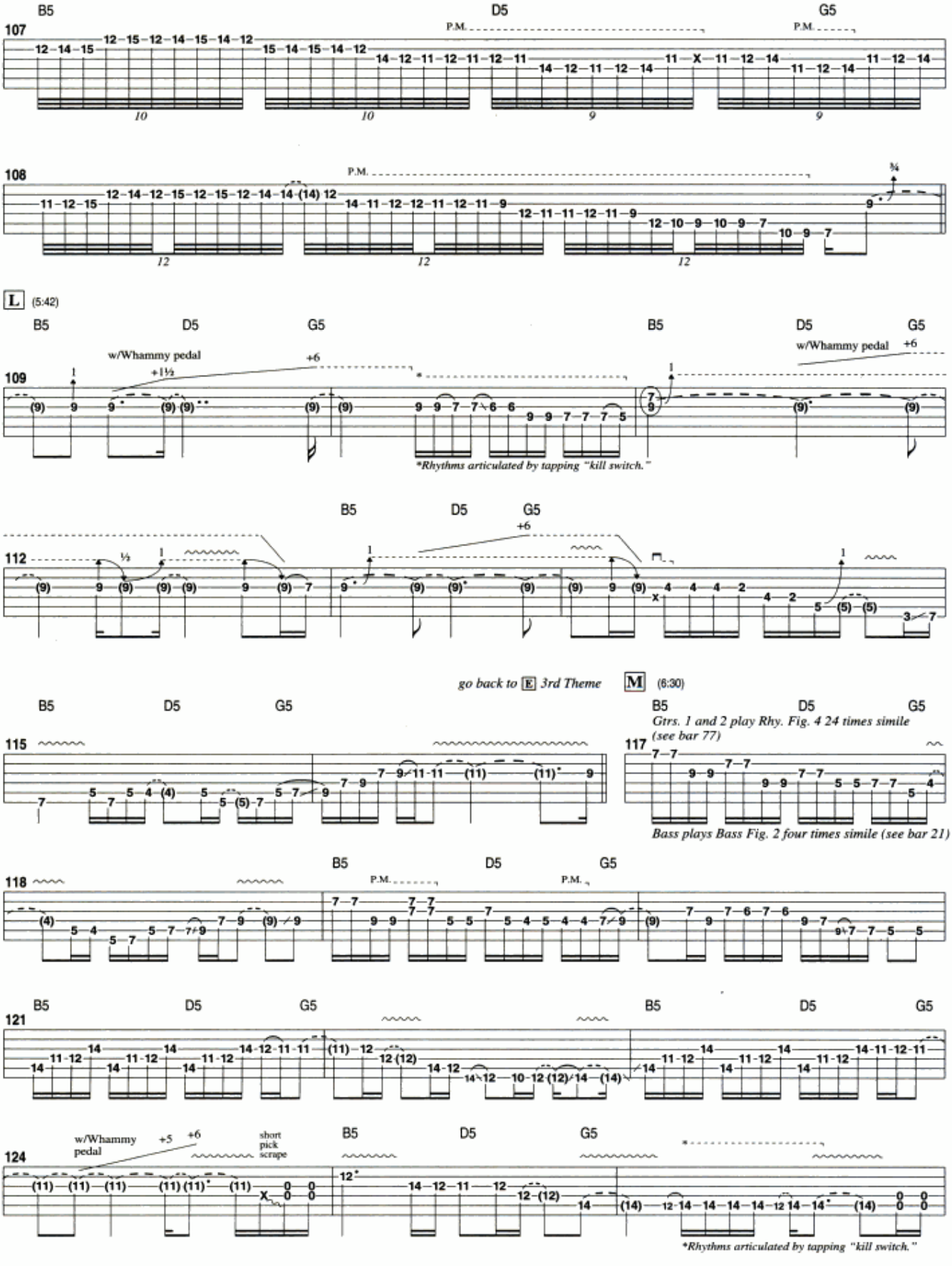
102 +6 +6 pick scrapes pick scrape

B5 D5 G5

105

106 P.M. P.M.

Copyrighted Material

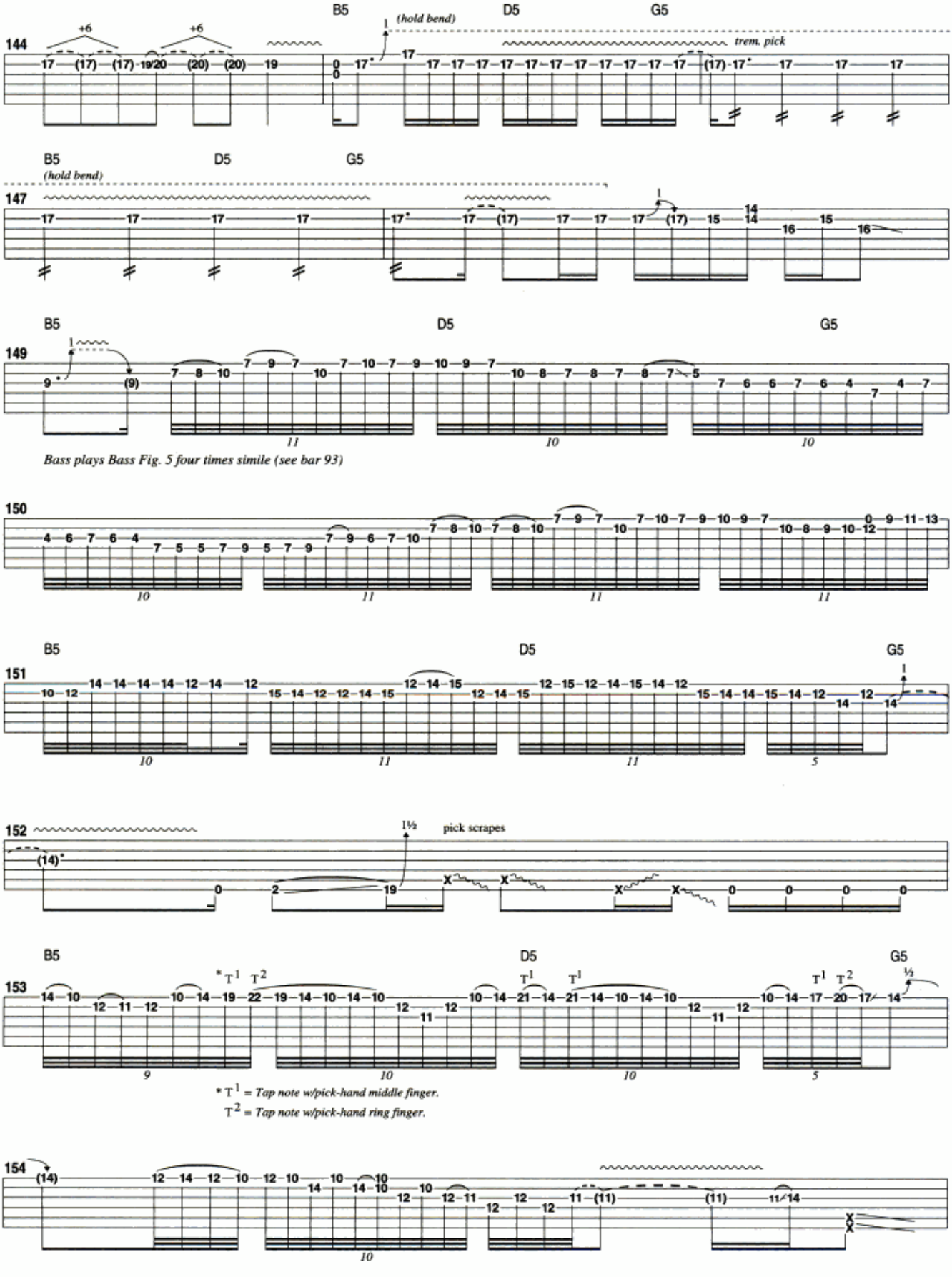


Copyrighted material

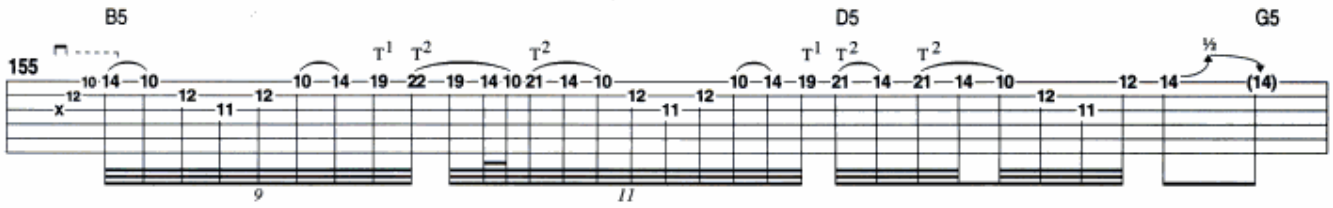


Copyrighted material

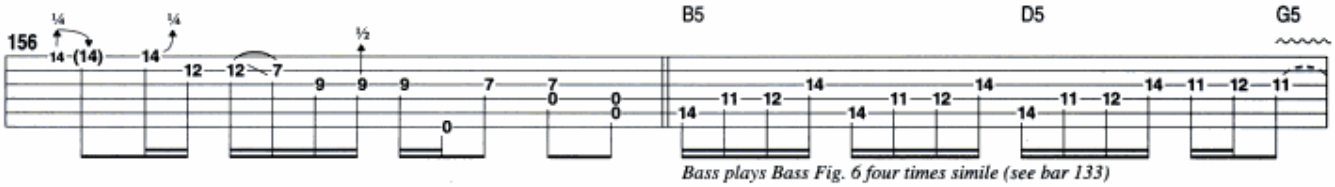
The Pedals That Make The Tone
www.BossUS.com tone



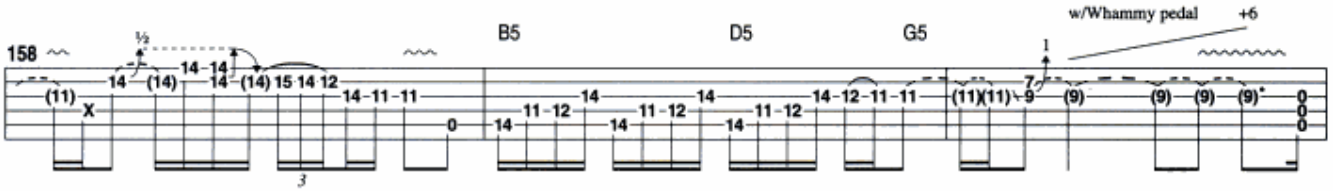
Copyrighted material

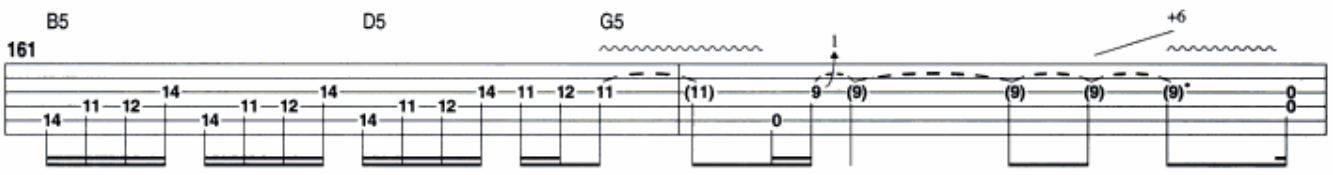


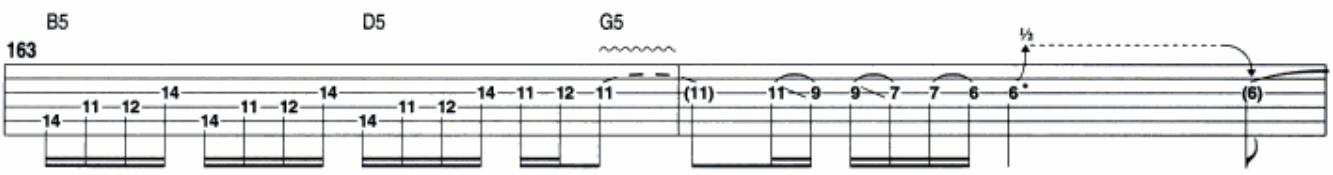
O Outro (8:33)



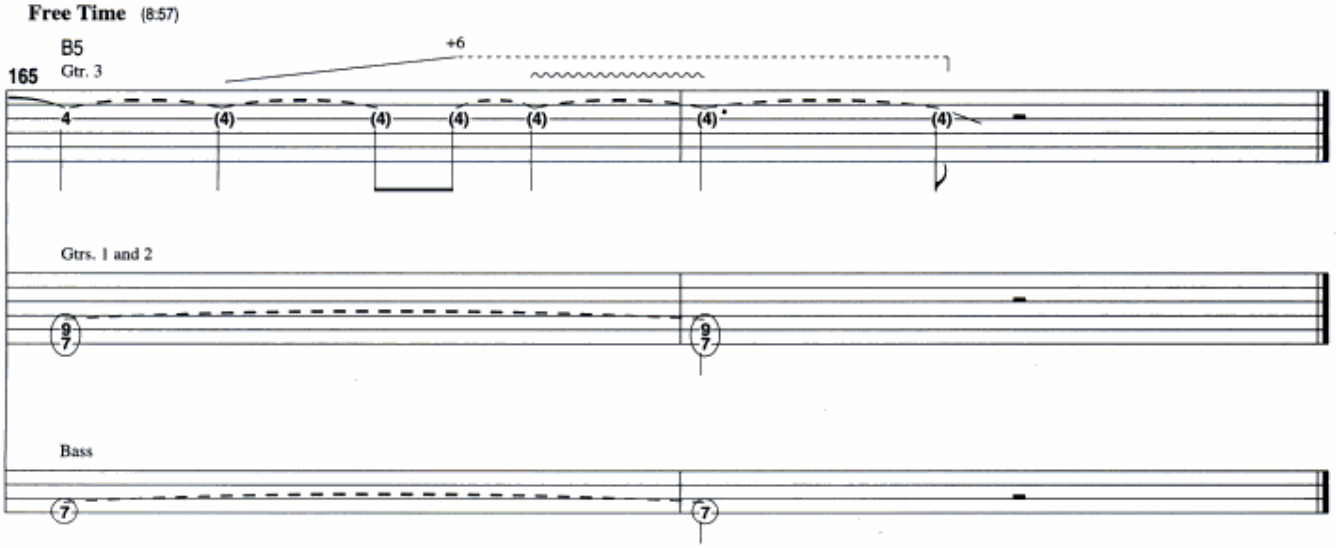
Bass plays Bass Fig. 6 four times simile (see bar 133)







Free Time (8:57)



Copyrighted material

PEDAL POWER

Line 6 M13 Stompbox Modeler

BY CHRIS GILL

IF YOU LOVE STOMP BOXES, you know it can be a royal pain to use all of your favorite pedals when playing live. The hassles include signal degradation, impedance mismatches, the cost quality cables to connect everything, and the matter of keeping the pedals powered either by batteries or AC adaptors.

PLATINUM AWARD GUITAR WORLD QUALITY & DESIGN

ON DISC

Floor-mounted multieffect units are a decent alternative, but while the effects in most floor units are good, they often lack the personality, quirkiness and individuality that make stomp boxes so appealing. Also, many of these products can be confusing to program, and their bank/preset configurations aren't as easy to improvise with onstage as a bunch of pedals with separate on/off switches can.

The Line 6 M13 Stompbox Modeler combines the character and ease of use of individual stomp boxes with the convenience of floor-mounted multieffect units

Color-coded displays make it easy to remember what type of model is assigned to each FX Unit.

Individual knobs for each FX Unit let you tweak effects on the fly, just like on a stomp box.



Copyrighted material

CHECK

COFFIN CASE BAT FUZZ PEDAL *156* VISUAL SOUND ANGRY FUZZ *156* BOSS SL-20 SLICER TWIN PEDAL *158* MXR EL GRANDE BASS FUZZ PEDAL *160*

and power and reliability of custom pro pedal boards. The M13 offers stunning digital models of dozens of the world's most desirable vintage pedals, and it's housed in a sturdy metal case with heavy-duty footswitches configured similar to a Voodoo Labs Ground Control or Custom Audio Electronics RS-10 unit.

FEATURES

THE M13 COMBINES THE models and capabilities of Line 6's esteemed DL4 Delay, DM4 Distortion, FM4 Filter and MM4 Modulation Stompbox Modelers and Verbzilla Tone Core pedal and adds a few extra surprises, such as compression from Line 6 Vetta amps, to provide 78 different effects. The models include very accurate reproductions of several desirable vintage pedals and processors, like the Mu-Tron Bi Phase, Binson EchoRec, Roland Jet Phaser and Oberheim Voltage Controlled Filter, which individually sell on the vintage market for more than the M13's street price (when you can find them at all). The M13 also includes a full-featured 28-second looper with record, overdub, half speed, reverse and pre/post effect functions.

The M13 is configured like four different stomp boxes (called FX Units), with a separate looper that's always available. You can assign any model you want to any FX Unit, but the signal flow always goes from left to right (FX 1 to FX 4). Each FX Unit features a knob for selecting delay, mod, distortion, filter or reverb models, which are color-coded in the display section, plus five other knobs for adjusting effect parameters. Each FX Unit also offers three memory settings with their own dedicated footswitches, allowing you to switch in an instant from, for example, Tube Screamer to Big Muff to Octavia models. In essence, the M13 is like having 12 pedals ready to go at the stomp of your foot. If that's not enough, you can scroll through 12 different Scenes that each provide an entirely different pedal board configuration of your choice.

A tap tempo footswitch allows you to manually synchronize delay and modulation effects. MIDI jacks allow you to send and receive program change data, MIDI clock and much more. Two expression pedal jacks are provided for manually controlling individual effect parameters. The M13's stereo FX send and return jacks allow you connect external effect pedals to the unit or send specific effects like delay and reverb to an amp's effects loop while other effects like distortion and modulation are routed to the amp's front input. Selectable True or DSP Bypass functions allow you to preserve an all-analog signal path or retain the tails of reverb and delay effects when the M13 is bypassed.

PERFORMANCE

WITH ITS HEAVY-DUTY construction and outstanding models, the M13 looks, feels and sounds like a fully professional effect processor. Even though the M13 costs as much as two Line 6 Stompbox Modeler pedals, it provides the full functionality of their entire Stompbox Modeler line plus looping and reverb. When it comes to sound quality and versatility, no compromises were made while fitting these effects into a gig-friendly package.

The three-by-five footswitch grid makes it very easy to select just about any effect you want, but unlike multieffect processors the M13 only lets you select effects individually, and you can't engage and disengage complex presets built from several different effects with one footswitch click. The M13 also lacks a master bypass switch, so if you want to go from a crazy distorted, modulated, delayed and looped sound to bone-dry clean bypass you'll need to perform some fancy dance moves. Stomp box fanatics who are already used to this mode of operation won't mind, and they'll absolutely love how the M13 places dozens of best-loved stomp box effects at their feet in a compact package that can be tucked under one arm after the gig.

THE BOTTOM LINE

The Line 6 M13 eliminates the hassles of using a pedal board loaded with classic stomp boxes while providing the same great sounds and adding versatile new functions such as looping. The M13 boasts bulletproof construction and is comparable in build quality and functionality to pro controllers like the Ground Control and CAE RS-10. Considering that the M13 costs as much as one of the many desirable vintage pedals it emulates, it offers incredible bang for the buck.

LINE 6 M13 STOMPBOX MODELER

LIST PRICE: $699.99
MANUFACTURER: Line 6, line6.com
MODELS: 15 Delay, 16 modulation, 18 distortion (plus three compression/dynamic models), 15 filter, 11 reverb
CONTROLS: Six (model/type select plus five parameter controls) for each of the four FX Unit sections
FOOTSWITCHES: Three for each FX Unit section, plus Scenes, Looper Controls and Tap/Tuner footswitches
JACKS: MIDI in, MIDI out, expression pedal inputs 1 and 2, left (mono) and right inputs, left (mono) and right FX return, left (mono) and right FX send, left (mono) and right outputs
OTHER: Comprehensive looper function with 28 seconds of looping, record/overdub, half speed, reverse and pre/post functions

PRO	CON
ACCURATE MODELS OF DESIRABLE EFFECTS, HEAVY-DUTY CONSTRUCTION, BUILT-IN LOOPER	NO MASTER BYPASS, EACH FOOTSWITCH CONTROLS ONLY ONE EFFECT



A stereo signal path and effect loop, plus MIDI connections, enhance the M13's complement of effects and controls.

Copyrighted material

HARMONY FOR DUMMIES

DigiTech HarmonyMan Intelligent Pitch Shifter

ON DISC

BY CHRIS GILL

THREE-PART HARMONIZED guitar solos sound incredible, but who wants to share the stage with two other lead guitarists unless you're in a southern rock group or a Blue Öyster Cult tribute band? Intelligent pitch-shifting effects eliminate the need for other guitarists, but to effectively use these scale-based harmony processors onstage you need to either do a lot of tedious pre-programming or master some Fred Astaire–like foot moves.

The DigiTech HarmonyMan Intelligent Pitch Shifter is the perfect solution for freewheeling harmony-loving guitarists who don't like to be tied down by set lists or who have to change key during a song. Its unique musIQ feature analyzes chord progressions and automatically determines the ideal scale and key for harmonization. Yet, while it does all the hard work for you, it's stomp-box simple to use.

FEATURES

THE HARMONYMAN has four types of pitch-shifting effects: triad-centered (major or minor scale with three-part root, third and fifth voicings, as well as inversions), scalic (key harmonies), fixed (a constant chromatic interval such as a fifth up or an octave down) and detune (for natural chorusing effects). Individual knobs for each of the two pitch-shifted voices let you select the type of harmony you'd like, with the settings displayed on a simple but effective alphanumeric LED display. A Harmony Key display indicates which key is selected and doubles as a note indicator for the built-in chromatic tuner. The musIQ button engages the automatic-scale/key-sensing function, and the store key allows you to save up to four harmony presets.

Because the musIQ feature works best when fed a clean guitar signal, the HarmonyMan has a clean guitar input. If you want all of your pitch-shifted parts to have distorted tone, distortion send and return jacks allow you to apply distortion to the signal before the pitch is shifted but after it is processed by musIQ. The sidechain input and thru jacks let your rhythm guitarist control the musIQ feature, allowing you to play harmonized leads that follow the rhythm guitarist's chord changes without changing the rhythm guitar's pitch.

Other features include a programmable mix knob that lets you adjust the balance between the original guitar part and the harmonized parts, mono/stereo outputs and true analog bypass.

PLATINUM AWARD GUITAR WORLD QUALITY & DESIGN

DIGITECH HARMONYMAN INTELLIGENT PITCH SHIFTER

LIST PRICE: $449.95
MANUFACTURER: DigiTech, digitech.com
CONTROLS: Voice 1 select, Voice 2 select, musIQ switch, store switch, mix control
FOOTSWITCHES: Harmony on/off and tuner (hold), memory select and key set (hold)
INPUTS: Clean input, sidechain input, distortion send and return
OUTPUTS: Sidechain thru, left (mono), right
OTHER: AC adaptor input, Harmony Key display, chromatic tuner, four memory locations, alphanumeric voicing display



Voice controls let you select triad-centered, scalic, fixed or detune pitch shifting.

Memorize the circle of fifths by gazing upon the groovy Harmony Key display.

musIQ figures out the proper key and scale to complement your chord progression.

PERFORMANCE

WHILE THE HARMONYMAN is very easy to use, it won't instantly turn you into Brian May, the Allman Brothers, Thin Lizzy or Iron Maiden unless you've already set up the proper pitch-shifting intervals. You'll still need to have a general idea of what type of harmonies you want to use before you take the HarmonyMan onstage, but once you've done that, it's smooth sailing (or jamming) the rest of the way.

The musIQ feature works exceptionally well for solo guitarists, but it's absolutely mind blowing when you have a rhythm guitarist plug into the sidechain input. The rhythm guitarist can venture into uncharted chordal territory and the HarmonyMan will keep up faster than Dickie Betts and Duane Allman could ever have dreamed of.

The sound quality of the pitch-shifting effects is first class, and the effect's tracking is exceptionally fast and accurate. Octave-up shifts still possess a bit of that artificially trebly, chipmunk shimmer, but the tone is smooth, with none of the grainy warble common to lesser pitch shifters. The octave-down shifts are especially impressive, tracking tightly to even the fastest lines and sounding almost identical to a bass guitar with a rich, full roundness and warmth.

About the only features this pedal is missing are separate outputs for each harmony part and the original guitar signal. When using the stereo outputs, the harmonized signals are panned hard right and left with the original signal panned to the middle, but it would have been nice to have separate outputs for each so each part could be processed with separate effects or sent to different amps.

THE BOTTOM LINE

THE HARMONYMAN pedal takes a lot of the headache and guesswork out of using an intelligent pitch shifter. You no longer need to be a music theory and programming expert to create great-sounding three-part harmonies on the fly—the HarmonyMan does it for you.

PRO	CON
musIQ DETECTS PROPER KEY AND SCALE; FOUR MEMORY LOCATIONS; EXCELLENT SOUND	NO SEPARATE OUTPUTS FOR EACH PART

Copyrighted material

GIVE GUITAR WORLD THIS HOLIDAY SEASON

A Guitar World subscription makes the perfect gift!



Get 12 issues & 12 CD-ROMs for just $24.95 — each additional gift only $19.95!
That's almost 80% off the newsstand price!

Use our easy-order form at www.guitarworld.com/giftsub

Copyrighted material

MOUTHING OFF

Rocktron Banshee 2 Amplified Talk Box

ON DISC

BY ERIC KIRKLAND

WHILE THE WAH PEDAL is a great way to add vocal-like inflections to your guitar work, only a talk box can put your guitar signal where your mouth is. Used by artists like Peter Frampton, Joe Walsh, Aerosmith, Metallica and Disturbed, talk boxes have traditionally required that guitarists either modify their amp or devote a second amp entirely to the talk box in order to switch between direct and effected signals. Rocktron effectively changed all that with the original Banshee talk box, which featured its own built-in preamp, amplifier and horn driver. Now the Banshee 2 talk box adds new features that have never before been built into a production talk box.

FEATURES

THE BANSHEE 2 FEATURES a vertical-firing horn driver that sends your guitar's sound through a six-foot vinyl tube that you attach to a mic stand, with the end of the tube placed at mouth level. Put the tube in your maw and start mouthing off. Your microphone picks up the sounds emanating from your mouth, and the rest is oral history.

The Banshee 2's gain, tone and output controls give the user unprecedented control over the talk box's distortion, treble intensity and airflow. There's also a mute button that makes silencing the Banshee quick and easy.

But the Banshee 2's coolest feature by far is its effect loop, which lets you add effects to the talk box's signal path, to your guitar's signal or to both simultaneously. The Banshee's amplifier and preamp are also powerful enough to make the unit a stand-alone practice amp, and a separate output is provided so you can send the Rocktron's British-style tone to an extension cab.

PERFORMANCE

I WAS IMPRESSED BOTH WITH the Banshee 2's ease of use and its neutral tone—it did not color my original signal in the least. The talk box itself sounds great and is very powerful, which makes it easy to achieve the effect without getting right on top of the mic. Of course, the onboard effect loop inspires players to think beyond the effect's traditional applications. For instance, I used a flanger with the talk box to vocally effect classic Van Halen lines and created haunting organ-like layers on Malmsteen licks with a chorus and reverb. Anyone looking for inspiring new sounds will find a wealth of possibilities here.



The control set lets users dial in the exact tone, gain level and intensity their style and rig requires.

The effect loop makes it possible to mix effects with the talk box effect for unprecedented tones and sounds.

ROCKTRON BANSHEE 2 AMPLIFIED TALK BOX

PRICE: $359.00
MANUFACTURER: Rocktron, A Division of GHS Corporation, rocktron.com
CONTROLS & FEATURES: Gain, tone, output, output mute, effect loop, extension speaker output
CONNECTIONS: Mono in, mono out

THE BOTTOM LINE

ROCKTRON'S BANSHEE 2 is a flexible and well-executed expansion of the classic talk box effect. Its numerous controls make it highly adaptable to any musical rig or style, and the effect loop opens a door to an imaginative new set of possibilities. The Banshee 2 takes the talk box out of the realm of novelty and makes it functional, so much so that it could become the centerpiece of your rig.

PRO	CON
HAS AN EFFECT LOOP; SIMPLE TO USE	A FOOTSWITCHABLE EFFECT LOOP WOULD BE EVEN BETTER

BUZZ BIN NEW, HIP AND UNDER THE RADAR

NONE MORE PITCH-BLACK

Korg PB-02 Pitchblack+ chromatic tuner

GUITAR TUNERS USED to be simple accessories that did little more than indicate pitch with a small needle or a few dim lights. Today's tuners are purpose-built high-tech tools with a list of features and operations to satisfy any guitar-tuning chore.

Korg designed the new Pitchblack+ to be the ultimate pedal-style tuner. It's accurate to within +/- 0.1 cents and built into a tough, black die-cast aluminum chassis. Two guitars can be connected at one time through the two inputs. One switch engages the unit and the other selects the input. You can choose from a range of temperaments or program up to five of your own and specify them to each input.

The Pitchblack+ is true bypass and powered by a standard nine-volt battery or adaptor. And with six appealing and uniquely useful display modes, this is one of the best visual displays yet in a tuner. Its sexy looks, smooth operation and presentation actually make tuning fun. —*Eric Kirkland*



KORG PB-02 PITCHBLACK+ CHROMATIC TUNER PEDAL

LIST PRICE: $200.00
MANUFACTURER: Korg USA, Inc., korg.com

NEW EQ

WHAT'S NEW & COOL

CARR

RALEIGH AMP



IN HOMAGE TO the funky practice amps of the late Fifties and early Sixties, Carr created the Raleigh, a three-watt practice/studio amp designed to deliver both pristine clean and heavily overdriven tones at usable volumes. The Raleigh features an Eminence Lil' buddy hemp cone 10-inch speaker, a tube complement of two 12AX7s and one EL84, controls for volume, tone and master volume and a clean/overdrive toggle. Options include two-tone covering and figured maple front panels.
List Prices: $1250.00; two-tone covering, $1,350.00; figured maple front panels, $1,500.00
Carr Amplifiers, carramps.com

JENSEN

ELECTRIC LIGHTNING SPEAKER

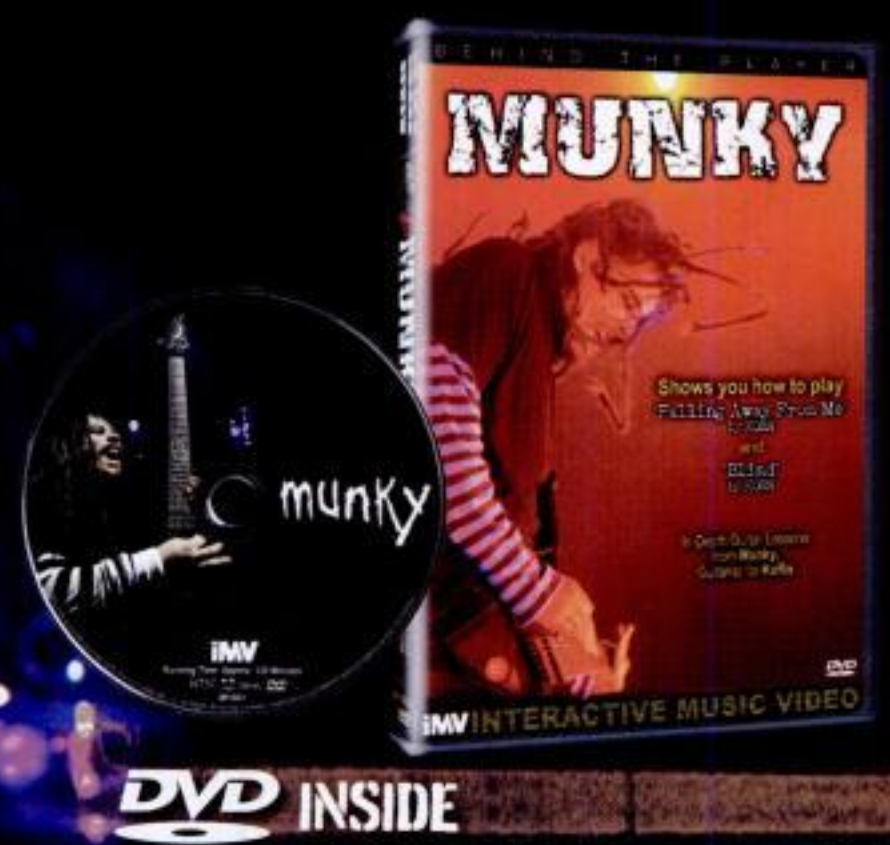


THE 12-INCH Electric Lightning is the latest addition to the Jensen Jet Series of speakers. The Electric Lightning's tone is straightforward and powerful, with fat lows, throaty mids and crisp, bright highs. Designed for loud in-your-face applications, the speaker can handle the heaviest of playing styles. In addition to this new release, the Jensen Jet Series includes the alnico Blackbird speaker in 10- and 12-inch diameters and the recently released 12-inch Tornado, a lightweight neodymium speaker with articulate sound.
List Price: Electric Lightning 12-inch, $153.00
Jensen Musical Instrument Speakers, jensentone.com

Copyrighted material

LEARN TO PLAY "FALLING AWAY FROM ME" AND "BLIND"...FROM MUNKY!





DVD INSIDE

- **BEHIND THE PLAYER:** Munky discusses his background, influences and gear
- **LESSONS:** Munky gives in-depth lessons for how to play two tracks
- **JAM SESSIONS:** Munky jams the songs with KoRn drummer Ray Luzier
- **VIDEO TAB** shows exactly how Munky plays his parts in the tracks

IMVdvd.com

ALSO AVAILABLE

JOHN 5 teaching ROB ZOMBIE
DAN JACOBS teaching ATREYU
TIM SKOLD teaching MARILYN MANSON
DUFF teaching VELVET REVOLVER
FIELDY teaching KORN
PAUL GRAY teaching SLIPKNOT
BLASKO teaching OZZY OSBOURNE
ROBBIE MERRILL teaching GODSMACK
MIKE INEZ teaching ALICE IN CHAINS

iMV Alfred



Copyrighted material

GOTHAM GRUNGE

Coffin Case Bat Fuzz pedal

ON DISC

BY CHRIS GILL

COFFIN CASE IS known for its coffin-shaped guitar cases and the lovely Coffin Girls, the company recently expanded its horizons with the casket-shaped Blood Drive distortion pedal. With the introduction of the limited-edition Bat Fuzz pedal, Coffin Case has produced perhaps the coolest-sounding—and certainly coolest-looking—fuzz pedal ever made.

FEATURES

IF YOU DIG THE LOOK of this vintage Batman-logo-shaped box, you've probably already whipped out your credit card. Fortunately, Coffin Case enclosed an impressive fuzz-distortion circuit inside, so the Bat Fuzz sounds as bitchin' as it looks. Its features are very basic, consisting of just volume and fuzz controls that allow you to adjust the overall volume and the intensity of the fuzz effect. An AC adaptor jack is conveniently located on the bat's head. But the coolest feature is the pair of red LED bat "eyes" that light up when the effect is engaged.

This supersized pedal may not fit on the average prefab pedal board, but the metal housing is very solid, sturdy and heavy, so you don't need to worry that it will fly across the stage while you do the Batusi or get crushed when some joker does the monster mosh on it.

COFFIN CASE BAT FUZZ

LIST PRICE: $399.00
MANUFACTURER: Coffin Case, coffincase.com
CONTROLS: Volume and fuzz
FOOTSWITCH: On/off, with red LED "bat-eye" status indicators
CONNECTIONS: Input, output, AC power adaptor input



The AC jack is hidden in the bat's head.

PERFORMANCE

PRODUCING VICIOUS SQUARE-WAVE distortion, the Bat Fuzz creates a true fuzz effect but without the sputter and ear-splitting treble that many basic fuzz circuits can produce. Its tone is big and beefy, almost like a bass boost. In fact, this pedal sounds as good with a bass as it does with a standard six-string.

Like most true fuzz effects, the Bat Fuzz works best on single-note lines, riffs and solos. Any combination of notes beyond root-fifth dyads turn to mush, although you can use the bleating oscillation as a sound effect unto itself.

THE BOTTOM LINE

WITH PRODUCTION LIMITED to only a few hundred hand-signed units, the Bat Fuzz is an instant collectible. Although it's expensive, it's also a must-have for true connoisseurs of fuzz.

PRO	CON
COOL LIMITED-EDITION DESIGN; BIG BASSY TONE; BULLET-PROOF CONSTRUCTION	EXPENSIVE; OVERSIZED CASE MAY NOT FIT PEDAL BOARD

ANGER MANAGEMENT

Visual Sound Angry Fuzz pedal

ON DISC

BY CHRIS GILL

THERE ARE MANY things to be angry about these days—job loss, the rising price of gas and food, underage Chinese gymnasts, to name a few—but your fuzz pedal shouldn't be one of them. Visual Sound understands, so it has introduced the Angry Fuzz, which expresses all of your pent-up rage while you play away with a Joker-like smile on your face. The pedal summons up a wide variety of furious fuzz tones, including octave-up and octave-down overtones, and its simple control layout allows you to duplicate the madness every time.

FEATURES

THE PEDAL HAS three level controls—volume, fuzz and "Anger"—a bright switch and an effect on/off LED. The die-cast aluminum housing is extremely tough, and the ultra-heavy-duty on/off footswitch is tested to endure more than 10 *million* clicks without failure.

The volume control lets you match bypass and processed tones or dial in a significant amount of boost, and the fuzz level has a colorful fuzz-tone palette that ranges from a subtle sizzle to full-on ripped-speaker terror. The Anger control allows you to mix in varying degrees of octave-up overtones, from a nuanced hint to squeal-like-a-pig delight. If you prefer fuzz with the character of liquid sludge, leave the bright switch disengaged, but if you want tone that cuts like a switchblade scalpel, let 'er rip.

VISUAL SOUND ANGRY FUZZ

LIST PRICE: $207.00
MANUFACTURER: Visual Sound, visualsound.net
CONTROLS: Volume, fuzz, Anger, bright switch
FOOTSWITCH: On/off, with red LED status indicator
CONNECTIONS: Input, output, AC power adaptor input

PERFORMANCE

THE ANGRY FUZZ delivers more amusing character than two decades of Marvel Comics. The fuzz effect has a satisfying square-wave fuzz splatter, but it refuses to fart out even when you play obscure jazz chords. When you add in the Anger control's octave effects, the tone takes on a sharp presence that's ideal for solos, and when you strum chords wonderfully bizarre octave-down overtones start to emerge. Experiment with volume, tone and pickup settings (this pedal is a wonderful match with a Strat), and outrageous and wonderful overtones begin to shine through.



The heavy-duty footswitch is guaranteed for more than 10 million stomps.

The Anger control dials in vicious octave-up overtones.

The bright switch lets you create liquid mud and searing sizzle.

THE BOTTOM LINE

THE VISUAL SOUND Angry Fuzz has hulking fuzz tone that you will absolutely love. It sounds similar to the vintage Ampeg Scrambler, but its rock-solid performance will give you one less reason to get stomping mad.

PRO	CON
VAST PALETTE OF FUZZ AND OCTAVE TONES; BRIGHT SWITCH; DURABLE FOOTSWITCH	NONE

Copyrighted material



THE BEST JUST GOT BETTER!



NEW!

Mothership
Led Zeppelin
(00-30373)
Authentic Guitar TAB, $34.95



Led Zeppelin I-V (Boxed Set)
Led Zeppelin
(00-PG9635A)
Authentic Guitar TAB, $99.95

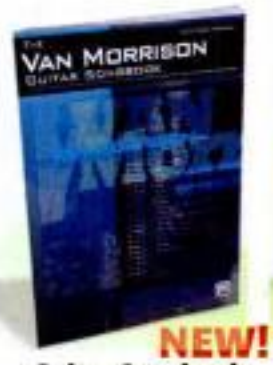


Singles Collection: The London Years
Rolling Stones
(00-P0870GTX)
Authentic Guitar TAB, $29.95



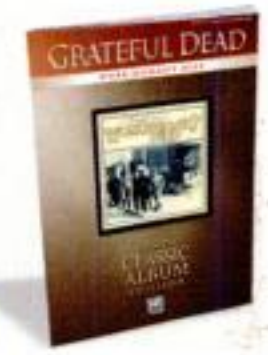
NEW!

Rolling Stone Magazine's 500 Greatest Songs Of All Time, Vol.2: Classic Rock to Modern Rock
(00-30126)
Authentic Guitar TAB, $24.95



NEW!

Guitar Songbook
Van Morrison
(00-29972)
Authentic Guitar TAB, $21.95



Workingman's Dead
Grateful Dead
(00-PGM0513)
Authentic Guitar TAB, $22.95



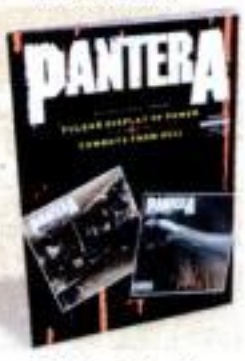
Guitar Anthology
Dream Theater
(00-28429)
Authentic Guitar TAB, $26.95



The Ultimate Song Pages: Van Halen
Van Halen
(00-27044)
Authentic Guitar TAB, $39.95



The Wall
Pink Floyd
(52-ML2122)
Authentic Guitar TAB, $22.95



Vulgar Display of Power and Cowboys from Hell
Pantera
(00-GF0572)
Authentic Guitar TAB, $24.95



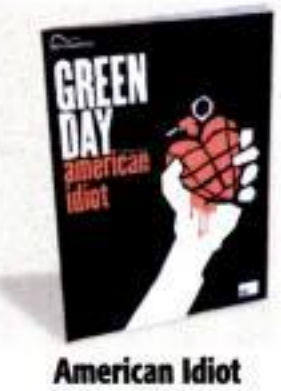
Guitar Anthology Series
Rush
(00-PG9530)
Authentic Guitar TAB, $24.95



Greatest Hits
Motley Crue
(00-PGM0309)
Authentic Guitar TAB, $24.95



Guitar Anthology Series
Korn
(00-PGM0306)
Authentic Guitar TAB, $21.95



American Idiot
Green Day
(00-PGM0423)
Authentic Guitar TAB, $22.95

NOW AVAILABLE FROM ALFRED!



NEW!

AC/DC: Plug Me In
(40-10417)
2 DVDs, $29.99



NEW!

Jimi Hendrix (Deluxe Edition)
(40-1000002459)
DVD, $19.99



NEW!

Rolling Stones: Shine a Light
(40-351874)
DVD, $29.99



NEW!

Stevie Ray Vaughan and Double Trouble: Live at Montreux
(40-320256)
2 DVDs, $19.99

BUY THEM TODAY at alfred.com/guitar

Alfred

All prices in $US and subject to change. Photo courtesy of Edward Reed - Dreamz Photography. Used by permission.

82803 GWHoliday08

Copyrighted material

SLICE OF LIVE

Boss SL-20 Slicer Audio Pattern Processor

ON DISC

BY CHRIS GILL

WHILE MANY STOMP BOX builders continue to concoct every conceivable variation of distortion, tremolo, wah, delay, chorus, flanger and pitch-shifting effects, the new frontier for exploration is sequenced effects. A distant and more highly evolved cousin of tremolo and gating, sequenced effects cut an input signal into individual parts over a specific interval of time while they apply controlled, but varying, processing to each part. The processing usually involves some sort of filtering, and the individual parts can be spaced out at regular, consistent intervals or arranged in rhythmic patterns.

The Boss SL-20 Slicer Audio Pattern Processor joins a growing selection of sequence-based effects like the AdrenaLinn III, Moogerfooger MuRF and the Z.Vex Seek Wah, Seek Trem and Ringtone pedals, but it also offers its own unique take on sequencing effects. While similar effects have been available for a while as software plug-ins and on keyboards and DJ mixers, the Boss SL-20 is packaged in Boss's familiar twin-pedal format, which makes it a powerful but user-friendly effect for gigging guitarists.

GOLD AWARD GUITAR OVERALL VALUE

BOSS SL-20 SLICER AUDIO PATTERN PROCESSOR

LIST PRICE: $299.50
MANUFACTURER: Boss, bossus.com
CONTROLS: Effect level, direct level, output mode switch, attack, duty (duration), bank, pattern, tempo, pedal mode switch
FOOTSWITCHES: On/off (also loop record start/stop), tap tempo
INPUTS: Right and left/(mono)
OUTPUTS: Right and left/(mono)
OTHER: MIDI input, expression pedal input, DC input, operates on six AA batteries

The seven output mode selections include two trippy 3D effects.



Hold down the on/off switch to engage the loop-record function (up to 40 seconds of recording).

FEATURES

THE SEVEN KNOBS, TWO BUTTONS and 13 LEDs make the pedal look complicated, but its operation and functions are surprisingly simple. Individual direct- and effect-level controls let you dial in the perfect balance between your dry guitar sound and the processed signal. An output mode button lets you scroll through various output settings: Mono, Fixed Stereo, Random Panning, Ping-Pong, Auto (a smooth panning effect), 3D Cross and 3D Panner. Attack and duty knobs control the volume level of the processed signal's attack and the duration of each sliced segment. Bank and pattern knobs offer 50 pattern variations to choose from, and the pedal mode switch lets you select Latch (normal on/off pedal) or Momentary (effect is on only when the pedal is held down) operation. The tempo knob adjusts the tempo from 30 to 250bpm, and it is surrounded by an alternating red/green LED that indicates quarter-note beats.

Jacks include stereo inputs and outputs, a MIDI input for syncing the SL-20 to an external MIDI clock source, such as a sequencer or drum machine, and an input for an optional expression pedal that you can use to control effect, direct or output levels or attack or duty settings. In addition to turning the effect on and off, the left-side footswitch also operates as a loop record on/off switch in Latch mode, allowing you to record loops up to 40 seconds long. The right-side footswitch is a tap-tempo pedal.

PERFORMANCE

THE SL-20 SLICER IS AN instant groove generator that should provide most guitarists with hours of creative inspiration. The 50 patterns range from straightforward eighth- and 16th-note patterns with subtle dynamic variations to complex polyrhythmic grooves that generate harmonic counter lines and riffs when you select one of the 20 harmonic settings. If you love jamming along with dotted-eighth-note delay patterns, the SL-20's rhythmic patterns and loop recording capabilities offer even greater creative possibilities that will expand your songwriting horizons.

To engage the loop recording function, hold down the start/stop footswitch for two seconds until the record LED stays lit. You basically get one chance to get the loop right on the fly or else you have to start the process all over again. You cannot store a loop in advance and recall it at any time, and you can't change the tempo of a loop once it's recorded.

Although the Slicer sounds great in mono, it truly shines when you use the stereo outputs. The 3D effects create wonderful moody psychedelic textures that ambient guitarists will absolutely love. The effect sounds best when you place standard effects like distortion and compression in front of it and place time-based and modulation effects like reverb and phase shifting behind it in the signal chain.

The LEDs surrounding the tempo button display quarter notes in red (downbeat) and green (beats two through four).

THE BOTTOM LINE

THE BOSS SL-20 SLICER is not a novelty effect that you'll use only occasionally but rather the type of effect that can inspire several albums worth of songs. It's an obvious choice for ambient and experimental-minded guitarists, but it's also a great effect for anyone who wants to add a strong, unique rhythmic element to their music.

PRO	CON
FIFTY RHYTHMIC SLICE PATTERNS; 40-SECOND LOOP RECORD; 3D STEREO EFFECTS	LOOPS CAN'T BE SAVED

Copyrighted material

DAVA®
CONTROL
GRIP TIPS

Dava's Grip Tips combine a thin profile with medium flexibilty and incredible grip! One try and you'll never want to put them down.

And Now in a Smaller Size!

JAZZ™ GRIPS

Tiny Pick! Huge Grip!

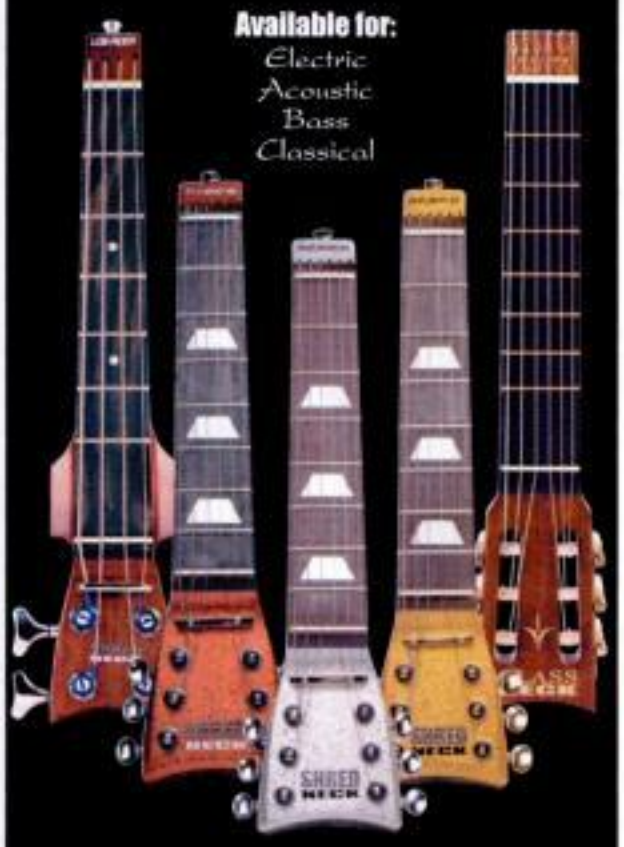
Dava's new Jazz Grips are smaller and a lot stiffer than our other models. The sharp tip plus Dava's rubber grip gives you the ultimate in precision and control.

www.davapick.com

SHRED NECK

The ULTIMATE Practice & Warm-up Tool for Guitar & Bass Players

Available for:
Electric
Acoustic
Bass
Classical



WWW.SHREDNECK.COM

NEW
EF Series
by ELECA

Tones of Fender
+
Marshall
+
Mesa Boogie
All For

$149*



EG-20EFR

Analog Modelling. No Digital Noise



EG-20EF



EG-35EFR

www.ElecaAmps.com
1-888-GO-ELECA
1-888-463-5322

*MSRP for EG-20EF

GATOR
CASES
GATORCASES.COM



Several Models To Pick From

G-Tour Guitar Cases

Heavy-Duty Tour Grade Plywood / PVC Construction
Top Quality Penn Elcom Recessed MOL Hardware
Plush Lined Interior With Storage Compartment
Stackable Ball Corners

www.gatorcases.com

Switchcraft®
the professional standard



ALLPARTS

Send $4 U.S. for COLOR CATALOG
13027 Brittmoore Park Drive Houston, Texas 77041

FUZZY BOTTOM

MXR M182 El Grande bass fuzz pedal

ON DISC

BY ED FRIEDLAND

IN THE REALM OF THE UNSUBTLE, there are few things that rival the sound of fuzz bass: jackhammers gnawing through concrete, copulating hippopotami, an Andy Dick punchline, perhaps, but none of them are quite as much fun (unless you happen to be a male hippo). Fuzz bass was created accidentally during a 1960 Nashville recording session for the Marty Robbins hit "Don't Worry 'Bout Me" when a faulty amplifier gave Grady Martin's six-string bass a gnarling, buzzing sound. In due course, bass fuzz pedals arrived on the market, allowing players everywhere to create that "velvet chainsaw" tone. Unfortunately, they also caused their share of problems, including noise, extreme compression, microphonic tone and unpredictable behavior.

Now MXR has set out to correct these issues with the M182 El Grande, a bass fuzz pedal that captures the vibe of vintage high-gain fuzz with the reliability and quieter operation that modern technology provides.

FEATURES

THE EL GRANDE COMES IN MXR's standard single-space metal box, which makes for an easy fit on an overcrowded pedal board. The unit is powered by a single nine-volt battery or an AC adaptor. As battery access requires undoing four screws, an adaptor is the sensible choice for those who want to avoid surprises at a gig.

Volume, tone and fuzz controls function as you might expect, but the addition of a Deep switch adds some new dimension by letting the El Grande deliver up to 15dB of boost or cut at two preset frequencies: 87Hz and 113Hz. An internal trim pot lets you select the amount of boost or cut.

Effect pedals are supposed to change your sound when you use them, but many stomp boxes introduce the dreaded tone-suck in the off position. MXR gave the El Grande the gift of true bypass, so your tone remains pure until you awaken the beast.

The Deep switch allows up to 15dB of boost or cut at 87 and 113Hz.

The Fuzz knob controls saturation from tube-like grind to thick and complex overtones.



PERFORMANCE

FUZZ IS THE EASIEST WAY to transform your bass into an atom smasher, and the El Grande certainly goes there. The gain is *muy caliente*, so to achieve a balance between your clean sound and the effect, you should keep the volume control set low; even at 12 o'clock, the effect level is a considerable leap. The tone control sweeps from dark buzz to snaggle-toothed tiger, but there are many useful tones to be had between the extremes. The fuzz knob controls the saturation. Its minimum setting gives up a stubby grind reminiscent of tube failure, but cranking it yields a thick broth of overtones. The Deep switch adds considerable balls. It's preset at the factory for 10dB of boost, but the ability to cut the deep frequency range has some benefits when combining multiple effects.

The El Grande is a brutal device, but it exhibits unique touch sensitivity. I found I could work the tone by varying finger pressure, almost like an envelope filter, and even in the most extreme settings the overtones blended harmoniously when I played power chords. The effect tends to obscure attack, but I found a way to fuzz out with impunity and still retain the straight edge of my bass: using a two-channel amp, I ran the fuzzed signal through the effect loop of one channel and blended it with the signal from the clean channel.

THE BOTTOM LINE

IF YOU'RE A FUZZ LOVER, the El Grande will fulfill your desire for the gnarly drone of transistors melting, and it successfully avoids many of the issues of fuzz boxes past while adding some new tricks of its own.

MXR M182 EL GRANDE BASS FUZZ PEDAL

LIST PRICE: $165.00
MANUFACTURER: Dunlop/MXR, jimdunlop.com
CONTROLS: Volume, tone, fuzz, Deep switch, internal trim pot allows +/-15dB for Deep switch

PRO	CON
CLASSIC BASS FUZZ TONE; GREATER RELIABILITY; LESS NOISE; DEEP SWITCH; TRUE BYPASS	ULTRA-HIGH-GAIN STAGE REQUIRES CAUTION

Copyrighted material

Lip Service

GFS Alnico Pro-Tube

Finally a great Lipstick Tube pickup that fits standard Strat® Pickguards. Using smooth and powerful Alnico II magnets, the Pro-Tubes are available in Calibrated, reverse-wound sets, in Chrome, Gold and Gloss Black.





GFS Alnico Pro-Tube Humbucker

Custom Designed by GFS from the ground up. Warm, Full and Punchy... with remarkable high end Clarity and Shimmer. Coil tappable for true Lipstick single coil sound. Calibrated for neck and bridge positions.

Find out what all the buzz is about. Boutique quality pickups, sold direct at remarkably affordable prices.

Available exclusively from:

www.Guitarfetish.com

Training for your Future

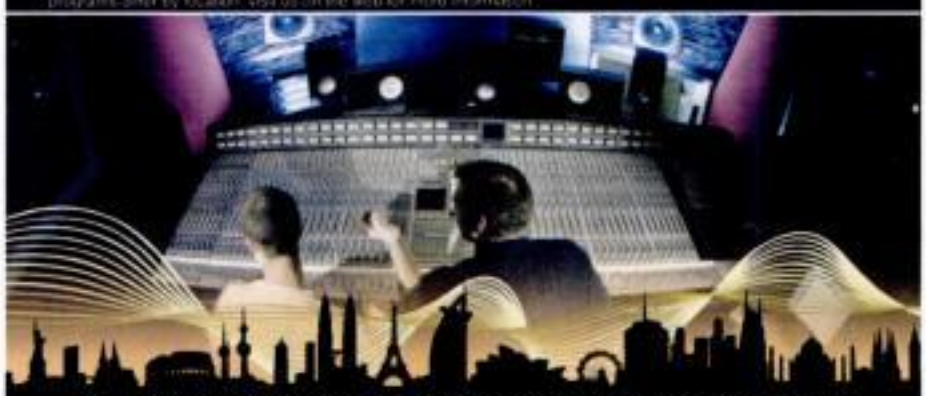
AUDIO // FILM // MUSIC // POST

SAE INSTITUTE

creativity meets technology

Coming Soon: San Francisco
www.saesf.com

* programs differ by location, visit us on the web for more information



New York • Atlanta • Los Angeles • Miami • Nashville
Over 50 Locations in 24 countries

www.sae.edu



PUT YOURSELF IN THE MIX

Learn audio recording at the Conservatory of Recording Arts & Sciences.

The Conservatory of Recording Arts and Sciences teaches you on state of the art recording equipment in eight world-class studios, six labs, and a 6,000 square foot live sound room. You'll study under seasoned Gold and Platinum award winning instructors who know what it takes to succeed. You'll earn certifications in Pro Tools, Logic Pro, EAW Smaart, Waves, and more. You'll receive a laptop package that helps you follow along in class, access CRAS Connect (our web based curriculum delivery system), and gives you 24 hour educational access even while you're at home. And before you graduate, you'll complete an internship at a location you help choose.

CONSERVATORY
OF RECORDING ARTS & SCIENCES

Call today! 888.604.4074

2300 E Broadway Rd | Tempe, AZ 85282
1205 N Fiesta Blvd | Gilbert, AZ 85233 (satellite facility)
www.audiorecordingschool.com

Copyrighted material

STEEL THESE FRETS

Are stainless-steel frets as good—or as bad—as the hype? Matt Bruck delivers the hard truth.

My guitar needs a refret, and I noticed some guitar companies have switched to stainless-steel frets for their durability. I want to know if it's true, as some claim, that stainless-steel frets produce brittle tone, wear strings down quicker and so on. I know they are more expensive, but are they worth it? Do they really last that much longer than nickel frets?

—Andrew Huang, Laguna Niguel, CA

I've had a fair amount of experience with stainless-steel frets in the past few years and think the negatives are overhyped. They do not wear down strings much faster than nickel frets, and while they have more pronounced mid and high frequencies, it's not nearly to the degree that critics claim.

They do require more work to install because the material is harder, and filing and shaping the fret take longer as a result. The advantage is that they look better and last at least twice as long as nickel and make bending very smooth. Are they worth the cost? Only you can determine that for yourself. But if you're still curious about stainless-steel frets after all you've heard, I think you should try them out. They might just be the right choice for you.

* * * * *

Can you explain the differences between the many varieties of instrument cables and why there is such a wide range of prices? What are some things I should consider when shopping for new cables for my rig?

—Dan, Issaquah, WA

Not all cables are created equal. They differ with respect to the quality of materials and construction and, more importantly, sound. While a lot of companies claim to have the finest cables, I've found no correlation between price and sound. If the cable sounds good to you, then it's the cable you should use, whether it's expensive or not.

There are many reasons why cables differ in tone. The number of wire strands in the cable's center conductor can have a large effect on the sound, and this varies greatly from cable to cable. Some cables use two center conductors to improve signal strength. The shielding used on the cable affects tone as well.

When I compare cables, I consider its impact on the overall tonal character of my guitar. Does it emphasize or lessen bass, midrange or treble response? Does the guitar sound choked or like it has room to breathe?

The best way to choose a cable is to buy a few and do a shoot out. Use the same guitar, amp and settings for all the cables you're testing, and try to compare cables of exact or similar length (longer cables tend to roll off more high end). One of the cables you test is bound to sound better to you than the others.

Remember, too, that high-quality ends and solder connections are crucial to reliability. A good-quality outer jacket is also important to the cable's long life and consistency of tone under various performance conditions.

The bottom line is that the cable's price tag does not determine how good it will sound to you. For that matter, I would rather use a great-sounding cheap cable and replace it more often than purchase a durable high-priced cable that doesn't sound as good to me.

* * * * *

I've got a Jackson Soloist guitar loaded with an EMG 81 in the bridge and an 85 in the neck. While I've enjoyed the dual-humbucking setup, I'd like to try something new, such as putting an EMG single-coil pickup in the neck position. I can't really justify the cost of a new guitar for this kind of setup, and I was wondering if there is some way to mount a single-coil in the slot routed for the humbucking neck pickup? Would I need a certain mounting ring, and would I have to do anything to the existing pickup cavity?

—Chuck Breedlove, Wichita Falls, TX

You're in luck. EMG actually makes single-coil pickups in humbucker housings: the EMG-H and the EMG H-A. The HA is best for the neck position, as it has a warm-sounding alnico magnet. You also might be interested in the EMG 89. The 89 is a humbucker that can go into a single-coil mode with the use of a push/pull pot. Best of all, these options would not require any special mounting rings, hardware or modifications to the pickup cavities. You can find out more about EMG pickups at emginc.com.



The Parker Fly Deluxe: one example of an ax that has stainless-steel frets



GOT A QUESTION FOR MATT BRUCK?

Get an answer and win free gear! Simply email your question to Matt at teched@guitarworld.com. If your question is published, you'll receive a free ZZYZX SnapJack Magnetic cable valued at over $60. Include your full name and mailing address.



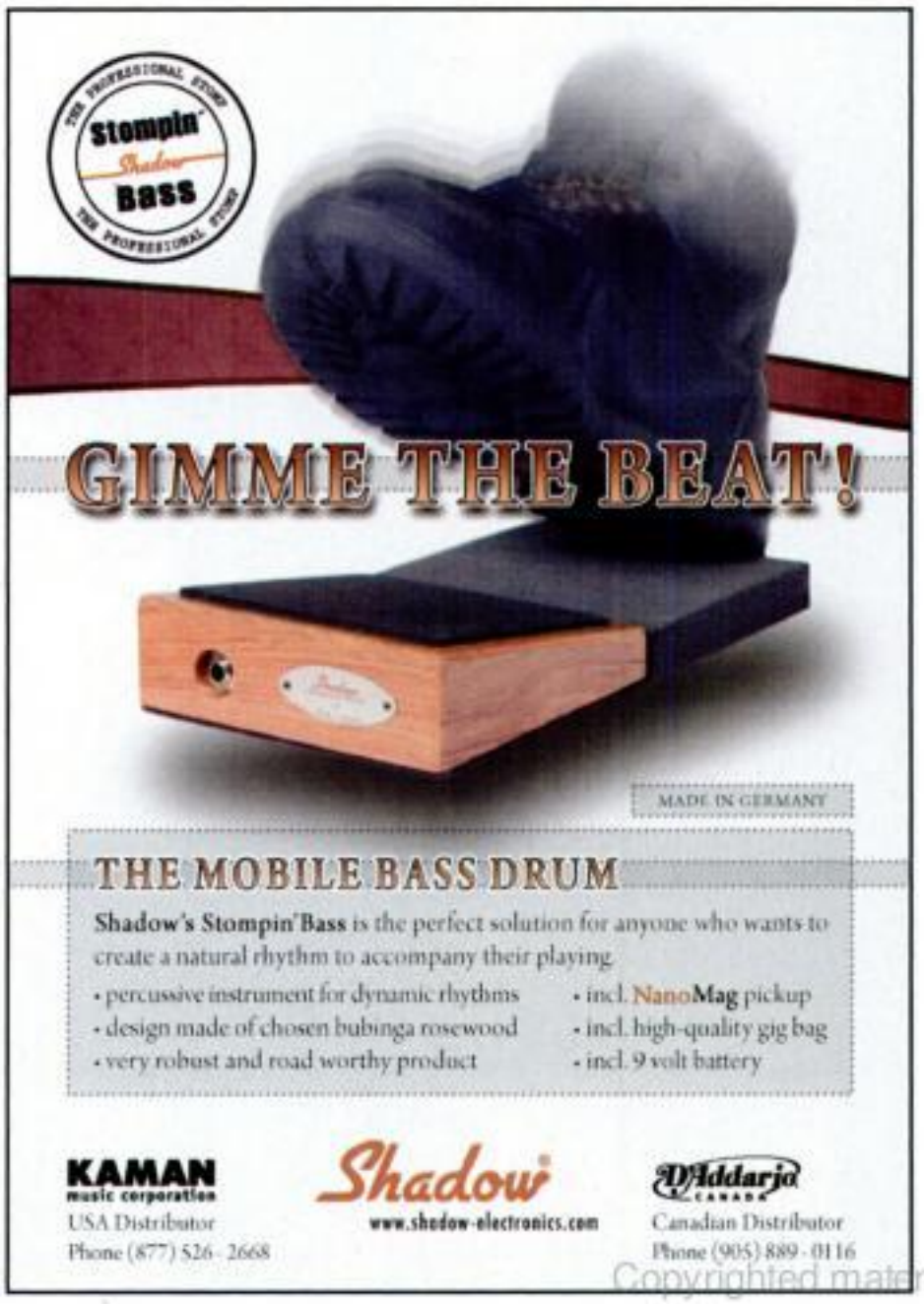


EMG-H single-coil pickup

Copyrighted material







Copyrighted material

ReValver™

AMP MODELING SOFTWARE

"Peavey ReValver amps sounded and felt more like real amplifiers than any other software to date."

– Guitar Player Magazine, June 2008

"I will stack ReValver against any other software, and more than a few boutique amps."

– EQ Magazine, June 2008





FINALLY, REVOLUTIONARY AMP MODELING SOFTWARE FROM A COMPANY THAT ACTUALLY BUILDS TUBE AMPLIFIERS!

ReValver Mk III from Peavey is a revolutionary 64-bit amplifier modeling software that captures the true characteristics of vacuum tubes while giving players unprecedented control over their tone and gain structures. With 65 linkable sub modules that model legendary amps, stomp boxes and rack effects, plus in-depth tweaking on the circuit level, ReValver is the most advanced virtual amplifier on the planet.

Peavey knows tone and the Sales Engineers at Sweetwater know amp modeling software. Let the experts at Sweetwater plug you into Peavey ReValver Mk III today.

Sweetwater
Music Instruments & Pro Audio

www.sweetwater.com
(800) 222-4700

PEAVEY®

Copyrighted material

GUITAR WORLD

THE BOTTOM LINE

IS YOUR BASS RIG'S LIVE SOUND GETTING YOU DOWN? *GW* SHOWS YOU HOW TO ACHIEVE BASS-KICKING TONES ON ANY STAGE, IN ANY VENUE.

BY CHRIS GILL



GETTING A GREAT LIVE BASS SOUND is a challenge both for beginners and seasoned pros. Gear and technique play a big role, as do room acoustics, sound reinforcement and the skills of your soundman. In this article, I explain how these facets work together and give you information and tips that can help you get the best sound possible no matter what music you play, what gear you use or what size venue you perform in

AMPLIFICATION

NEXT TO YOUR BASS, YOUR AMP is the most significant factor in your live sound. The type of amp you use (tube or solid-state) and its EQ system (graphic, parametric or shelving), output power, speaker configuration and cabinet design (front ported, rear ported or sealed) help determine what kind of sound you'll get when you hit the stage. Many working bassists own a variety of amps and cabs to ensure they'll have the right configuration for different types of performance and room sizes.

POWER

IN GENERAL, IT'S BETTER TO have more power than you need. For most gigs involving drums and electric guitars, you'll want a minimum of 300 watts to amplify your bass without distortion (the bad kind). If you play hard rock, you may find you need 500 watts or more. Sure, you can get loud with your 150-watt combo, but the distortion you produce will rob you of low end, kill your tone and probably destroy your amp. Save the small combo for acoustic gigs and practicing.

Wattage usually indicates the lowest speaker load the amp can handle—the lower the load (expressed in "ohms"), the higher the power output. For example, the Carvin B1500 is rated at 1,900 watts at two ohms, 1,250 watts at four ohms and 700 watts at eight ohms. Many stand-alone cabinets are rated at eight ohms; combining two eight-ohm cabs will drop the load to four ohms, and combining two fours will drop the load to two—just make sure your amp is designed to run at two ohms, as some are not.

TYPES OF EQ

BASS AMPS USE DIFFERENT types of EQ, and many use more than one type. Each offers different options for sonic sculpting.

Shelving EQ is the type commonly found on bass and treble controls. All frequencies above or below a selected frequency are boosted or cut evenly. This makes it easy to affect global tone changes quickly, but it's not the most precise method for working with troubling frequency ranges. Some amps get around this by including additional EQ controls. For

Copyrighted material

example, the Ampeg SVT has shelving EQ for the lows and highs, a three-way switchable midrange frequency knob, and bass- and treble-boost toggle switches.

Graphic EQ is another variety. A graphic EQ allows you to boost and cut specific frequencies. Each frequency is controlled by its own slider: in the center position, the frequency passes unaffected; moving the slider up or down allows a variable boost or cut of, typically, 3 to 6dB. Trace Elliot amps are well known for their use of graphic EQ.

Another determining factor is the width of the "Q"—essentially the band of frequencies around the center frequency. A wide Q will affect more frequencies on either side of the center frequency to produce broader boosting or cutting, while a narrow Q will focus on fewer frequencies, allowing more precise control. Each has its benefits. The more sliders you have on a graphic EQ, the narrower the Q of each frequency.

Parametric EQ is the most precise form of tone adjustment found on amps. A true parametric EQ has controls to select frequency, Q width and the amount of boost or cut for the selected frequency or frequency range. This setup allows you to home in on a very specific frequency or open up the Q and use the EQ more as a global tone control. On bass amps you will typically find a semiparametric EQ, which uses frequency select and boost/cut controls; the Q is preset. SWR uses this type of EQ on many of its amps, such as the SM900, which has two channels of three-band semiparametric EQ that can be used separately or combined for a total of six bands, in addition to shelving EQ for bass and treble.

AMPLIFIER TYPES

TUBE AMPS ARE REVERED for their vintage tone, creamy overdrive and natural compression. One example is the legendary Ampeg SVT, a 300-watt, all-tube design that remains a favorite for high-volume gigs. Its matching 8x10 sealed cab gives a punchy tone with less low-end extension, but with eight speakers in a box the size of a refrigerator, it has no shortage of bottom.

Solid-state amps are known for their clean, high-fidelity tone, fast response and reliability. Gallien-Krueger's solid-state amps have been a favorite of bassists for many years—their 800RB model has been a mainstay since the Eighties, though new higher-power models are now offered as well. The RB Series amps have a biamped design, which provides separate power amps for the low and high frequencies, delivering improved clarity and control in each range.

Fender's TB-1200 head combines two technologies by using a tube-driven preamp to feed a solid-state power supply. The amp also uses Fender's "passive tone stack" EQ system, in which the bass, mid and treble controls interact with one another to create a more vintage-like tone. The tube preamp/solid-state power amp design has become very popular with a wide range of amp manufacturers.

Digital, or "Class D," amps have become more prevalent in the past few years. By using a switch-mode power supply (SMPS) instead of a heavy power transformer, it is possible to build high-power amplifiers that weigh virtually nothing. The Genz Benz Shuttle 6.0 uses this digital technology to produce 600 watts (into four ohms) with a tube-driven preamp, at a total weight of three and a half pounds. The Shuttle uses shelving EQ for bass and treble, one band of semiparametric EQ for the mids, and bass boost, mid-cut and high-boost preset EQ filters for tone control.



Graphic EQs are a common feature on Trace Elliot amps, as seen on this AH500-7 500-watt bass head.

SPEAKERS

BASS SPEAKERS COME IN ALL SIZES, and each has its own unique character. While 10-, 12-, 15- and even 18-inch speakers are considered the norm for bass amplification, Phil Jones Bass has developed revolutionary cabinet designs around the use of multiple five-inch speakers, with some cabs sporting as many as 24. Smaller speakers react faster than larger speakers, and the PJB cabs are designed to have a fast response, natural-sounding highs and plenty of speaker surface area to provide big bottom.

The 10-inch speaker has been popular for many years and can be found in single and multispeaker configurations. Its relatively quick response makes it well suited to faster playing styles like slap funk, but in the right cabinet it can provide plenty of low end.

Many players feel that 12-inch speakers represent an ideal middle ground—they respond quicker and have greater high end than a 15-inch and have more surface area and better lows than a 10-inch. The 15-inch speaker has a well-deserved reputation for warmth and bottom—its larger surface area makes it naturally suited to bass-heavy styles of playing like blues, reggae, country and roots/rock. But while they are still capable of articulating 16th-note rhythms, they are decidedly less crisp sounding.

Cabinets using an 18-inch speaker are less common these days, but they can still be found. Naturally, they have reduced high-frequency response, and for that reason they are often used in biamp setups as the dedicated low-range speaker. The biggest daddy on the market is undoubtedly the 21-inch speaker found in the Accugroove El Whappo Grande subwoofer. This massive driver was designed with the use of ultra-low tunings in mind.



The all-tube Ampeg SVT-VR is a reissue of the company's legendary SVT bass amp, known for its great valve tone.

TWEETERS

IN ADDITION TO THE SPEAKERS, many modern bass cabs have tweeters or compression drivers (i.e., horns) designed for high-frequency reproduction. When slap funk became hot in the Eighties, companies like Eden and SWR began building full-range bass cabs to bring sparkling studio slap tone to the live scene.

Today, it's hard to find a bass cab that doesn't have a horn. Tweeters are piezo elements and tend to be used in smaller cabs, as they need a lot of power to compete with big speakers. A compression driver is actually a small speaker that is mounted to a horn-like structure. They are more power efficient and therefore balance better with larger speaker configurations at high volume. Tweeters and compression drivers add significant presence but can become a bit harsh if used with fuzz or overdrive. However, most cabs with tweeters or compression drivers have an attenuator or switch to turn them off.

CABINET TYPES

THE CABINET ITSELF PLAYS a huge part in determining your sound. The size of the box and its materials, construction and porting

Copyrighted Material

360 DEGREES OF INSPIRATION

Whenever Lamb of God rehearses or writes new music, they record everything with their H2. And because the H2 is the only handheld recorder with four built-in microphones, They can record in incredible 360° surround sound.

Check out the recording Lamb of God made on their H2 during this session featuring Willie Adler on guitar, Chris Adler on drums and John Campbell on bass.



Go to www.zoomh2.net/lamb-of-god and hear how amazing they sound.

THE ZOOM H2 HANDY DIGITAL RECORDER · BRILLIANT STEREO RECORDING.
The H2 makes the perfect holiday gift for every musician on your list.

zoomfx.com | lamb-of-god.com
Check out Lamb of God's latest DVD release, "Walk With Me in Hell" available now!

ZOOM
CATCH US IF YOU CAN

Copyrighted material

each play a significant role. Generally speaking, a good speaker cabinet needs to be very stiff so that the box itself does not absorb sound vibrations. Mesa Engineering uses 11-ply, void-free, marine-grade Baltic birch plywood for its cabs, along with rigid internal bracing to assure the cabinets direct the sound forward, toward the audience.

Ports on a cabinet affect how the sound emanates from the box and the way the cabinet reacts in an acoustic environment. A port acts as a vent for the sound that builds up inside the cab from the back of the speaker and greatly improves the speaker's efficiency. Front-ported cabs throw the sound forward and if located on the bottom will also activate the floor. Some cabs are rear ported, which makes placement near the back wall a factor: the closer the port is to a wall, the boomier the tone. This can work to your advantage with a small cab.

As mentioned earlier, a sealed cabinet will produce a tighter bottom end, with less low-frequency extension. On a huge cab like an SVT, it makes sense to use a sealed design, as the cabinet produces plenty of bottom end without porting.

WORKING THE ROOM

IF YOU HAVE ONE RIG, how do you make it work in a variety of settings? A few common-sense strategies will help you understand how to make the best of your circumstances.

Soundman 101 Make nice with the sound guy. Chat him up, buy him a beer (but not too many). He'll work harder for you. Most soundmen will put you through a direct box (DI). While you may prefer to send him your EQ'd signal, your stage sound may not be the best thing for him to work with in the PA. If you use effects, send him a line out of your amp (pre-eq if possible).

Room Dynamics To get a great live sound, you'll need to work with the room you're playing in. If your bass is going through the house PA, your amp is strictly there as your monitor. On big stages, your bass may even be in the monitor mix as well. In these situations, playing at moderate levels will produce the best results.

If you have to cover the room with your rig, you'll have to play louder, but this can be problematic. Loud low frequencies create a masking effect: the lows take up so much sonic space that you can't hear the mids and highs; turning up those frequencies just makes the bass overpowering. A better idea is to cut the lows and and raise the volume. This will work for many rooms. Remember that a tone that works in a live mix may sound ugly to you by itself, but in the room with the rest of the band, it will get you heard.

Stage Dynamics Putting your cabinet on the floor couples it to the room, causing the room's resonant frequency peaks to heighten those frequencies as they emanate from your cabinet. It's not an ideal situation. For that matter, hollow stages can be a bassist's nightmare—the entire stage becomes an extension of your cab, creating muddy lows. The best solution is to get the cab off the floor. Better still, placing it on a decoupling device, such as an Auralex GRAMMA foam pad can make a big difference and clear up the low end. If your cabinet is ported near the bottom, flipping it upside down will reduce floor-level frequency interactions and clear up low-end response.

If you have a small amp, it's possible to use the room and stage to your advantage. Setting a small amp on a hollow stage can improve the low end. Likewise, placing it near the back wall or in a corner will make the walls act like part of your speaker cab. If you have a rear-ported cab, place it at least six to eight inches from the wall to allow the port to work properly.

BOTTOM'S UP

Getting a great live sound requires understanding what type of gear works best for the situation, knowing how to use it to produce the desired results and being willing to do what is necessary in the room to help the overall sound. It will often require you to put aside your own personal gratification and even work opposite of what you might think is right and develop a more global way of listening to the music. The results will make you and your band sound your best.

BLUES DVDS AND BOOKS FROM MUSIC DISPATCH

DVDs

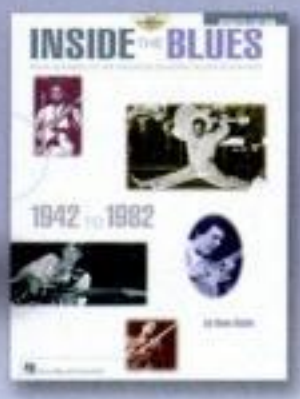


VOLUME 4. CHICAGO BLUES
Eight great blues songs with onscreen tab! All Your Love • Easy Baby • I Ain't Got You • I'm Your Hoochie Coochie Man • Killing Floor • Mary Had a Little Lamb • Messin' with the Kid • Sweet Home Chicago.
00320524 DVD $14.95

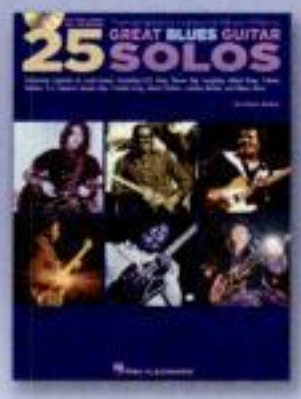


BLUES
by Greg Koch
Learn from eight great blues classics: All Your Love • Born Under a Bad Sign • Dust My Broom • Frosty • Killing Floor • The Sky Is Crying • Sweet Home Chicago • The Things That I Used to Do.
00320431 DVD $19.95

BOOK/CD PACKS



INSIDE THE BLUES, 1942-1982
Four Decades of the Greatest Electric Blues Guitarists
by Dave Rubin
Spans 40 years of blues history, covering the techniques of: Elmore James, B.B. King, Buddy Guy, Jimi Hendrix, Johnny Winter, Stevie Ray Vaughan, and more. Features instruction, musical examples, and rare photos.
00695952 Book/CD Pack $24.95



25 GREAT BLUES GUITAR SOLOS
by Dave Rubin
Solo transcriptions in tablature, lessons on how to play them, guitarist biographies, equipment, photos, history, and much more. The CD contains full-band demonstrations of every guitar solo in the book. Songs include: All Your Love • Cross Road Blues • Sweet Home Chicago.
00699790 Book/CD Pack $19.95



BLUES JAM
40 Progressions and Grooves
by Ed Friedland
These essential blues rhythm grooves feature a professional rhythm section and are perfect for guitar, harmonica, keyboard, saxophone and trumpet players to hone their soloing skills.
00311449 Book/CD Pack $19.95

MUSIC DISPATCH®

1-800-637-2852 www.musicdispatch.com
Visit our website for the best selection on the web Tab books, instructional books and DVDs, live performances, and much more.

Copyrighted material

Join The Revolution

UNITED PATRIOT ARMY

Michael Kelly. Guitar Co.

Built On Sound

MICHAEL KELLY PATRIOT GUITARS

Join the Revolution and enlist in the United Patriot Army. Your mission is to seek and destroy convention with an awesome display of playability and a devastating payload of tone!

C. K. Test.
Major, Adj., 71st Brigade Commanding.



Justin Rimer - 12 Stones

"For the first time ever on stage, I have no need to worry about my axe! The Patriot's performance is undeniable! Great feel, solid design and extreme tone! My Patriots rock hard!"



Mike Steele - Bobaflex

"My Michael Kelly Patriots have made my performances very comfortable. I'm very rough on these guitars. Trust me, they take a beating night after night and keep on rocking!"



Evan Rodaniche - Powerman 5000 & Cage 9

"Absolutely awesome guitar! I've never been happier with a guitar! It feels like my Patriots are made just for me. My Gibsons are jealous."



Steve, Righ? - Mindless Self Indulgence

"They take a knocking and keep on rocking!"



Gerry Ganaden - George Lynch & Spread Eagle

"The Patriots are the most versatile guitars I own. With their multi-tonal options, they are at the heart of what I do as a guitarist."



Jeff Enokian - Tub Ring

"The Patriot is the only single cut guitar I have played that combines versatile tone, excellent playability, and a f...g rad style into one awesome package."



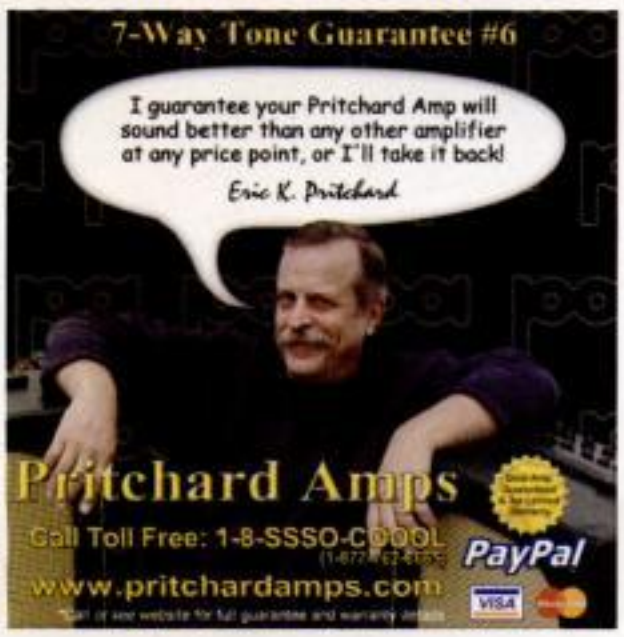
- Learn more about Patriot Guitars
- Join the U.P.A.
- Meet all the U.P.A. Commanding Officers

UnitedPatriotArmy.com

Copyrighted material

the MARKETPLACE

For more information on advertising in The Marketplace, call Jeff Tyson at (646) 723-5421



CUSTOM PAINT YOUR GUITAR
OR LEAVE THE PAINTING TO US!



CHOOSE FROM HUNDREDS OF FINISHES AT
WWW.ALSACORP.COM

THE STUTTERING FOUNDATION®
A Nonprofit Organization—Since 1947
1-800-992-9392
Visit us at
www.stutteringhelp.org
P.O. Box 11749 • Memphis, TN 38111-0749

www.guitarworld.com

JustStrings.com
World's Largest Selection of Guitar & Bass Strings!
Sets, Singles & Bulk Strings www.juststrings.com

It's Amazing What You Can Do With A Couple Of Cans Of Spray Paint!



PAINT YOUR OWN GUITAR has taught THOUSANDS of people just like YOU how to properly and professionally paint their own guitar using nothing more than some ordinary store-bought spray cans.

IF THEY CAN GET AMAZING RESULTS, SO CAN YOU!

Buy any one of our books and get access to over 100 minutes of online video footage.



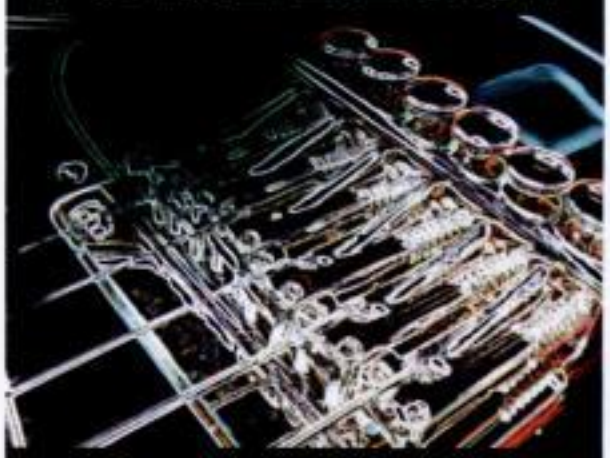
www.paintyourownguitar.com

The Sound You've Been Hearing In Your Head Is At Hand

We've all heard the old cliché "Tone is in your hands." Well, not really... The amplifiers you choose to play are going to be held to an entirely different standard — the tone you hear *in your head*. Getting your sound *matters*, and at Victoria, we get that in a big way.



PLAY MORE. TUNE LESS.



Double Locking Vibrato System For the Stratocaster
Non-Destructive Drop-in Design
Dive Bomb Proof

www.super-vee.com
sales@super-vee.com
1-877-873-6656

Super

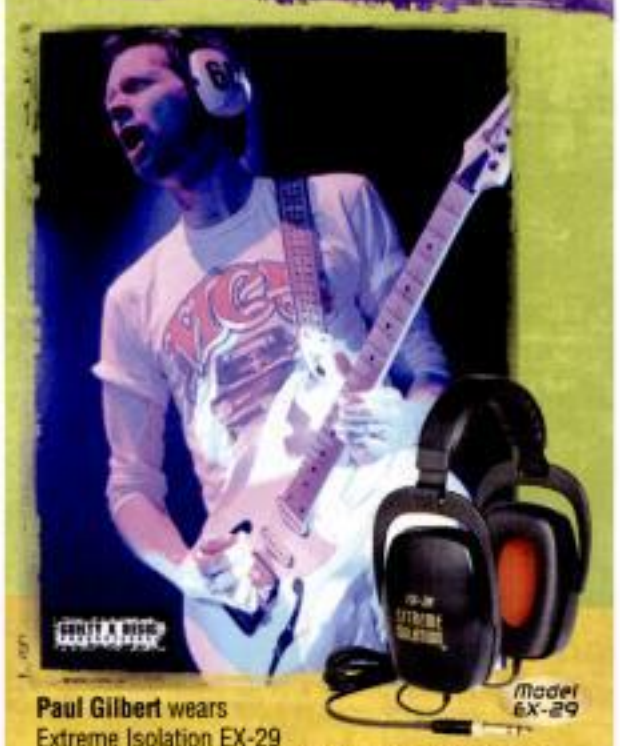
"I could not get it to go out of tune!"
- Matt Blackett, GP

Copyrighted material

Direct Sound

EXTREME ISOLATION.

Headphones



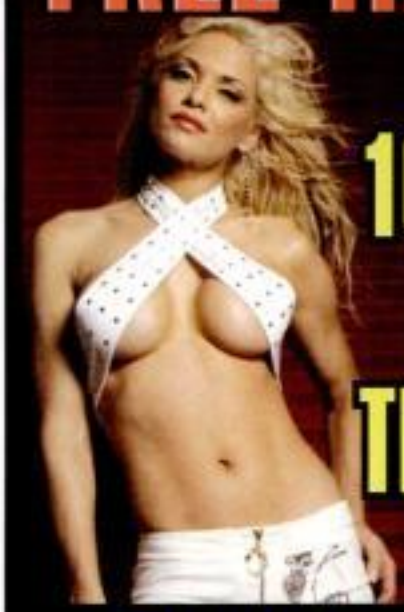
Paul Gilbert wears Extreme Isolation EX-29 headphones at every live show and every rehearsal too! Paul says: "They save my hearing by blocking out the loud stage volume, and they allow me to have the perfect mix at the perfect level. Save your ears too!"

314-845-7667

extremeheadphones.com

TOTALLY

FREE TALK!



100% FREE TRIAL!

Connect with Real People NOW for WILD live connections!

18+ LD rates may apply

1-206-278-8888

HELMET GUITARS

Practice & Play

Includes:

Built in Amp
2.5" Speaker
Gig Bag
Tuner
Wall Hanger
And More...



Comes in 12 Colors!

Dealers: sales@HelmetGuitars.com

www.HelmetGuitars.com

TIRED OF NOT "GETTING IT"?



Frustrated trying to master guitar without really knowing how MUSIC actually works? With our DVD course, you'll UNDERSTAND music so well that you can actually THINK on your instrument. We guarantee it! Our totally VISUAL method beats books, CDs and downloads. Get "The BIG Picture" the quick, fun, easy way at home. Play by ear. Write songs. Jam like a pro. All styles. All levels. Thousands of satisfied students!

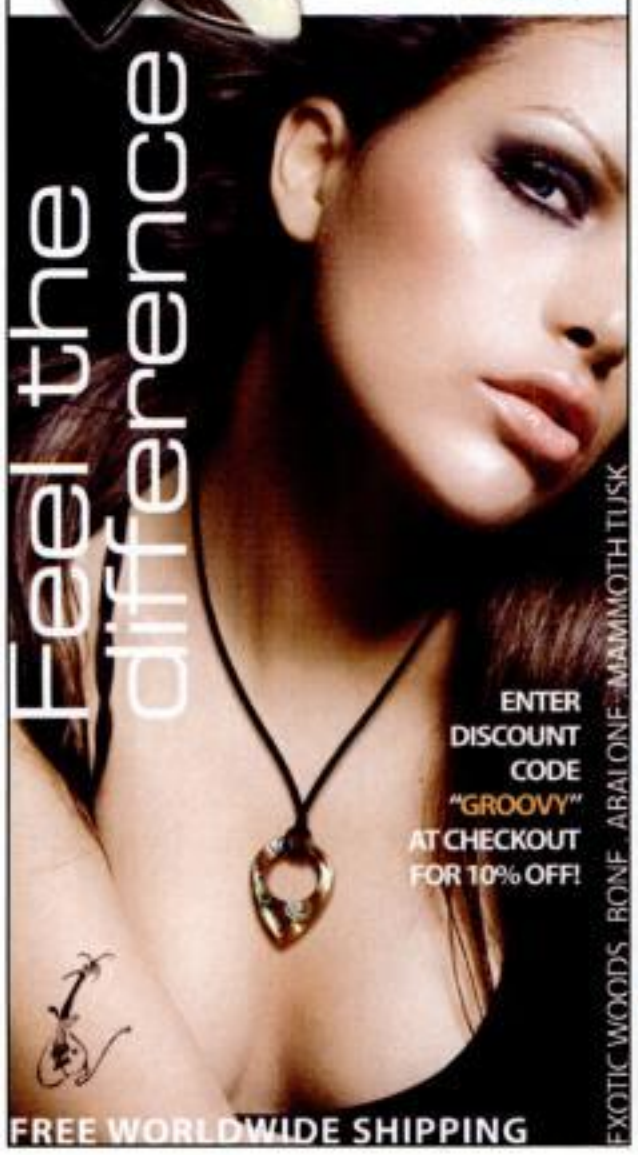
ABSOLUTELY UNDERSTAND GUITAR

1-866-477-9900

www.AbsolutelyUnderstandGuitar.com

Brossard Picks .com

Feel the difference



ENTER DISCOUNT CODE "GROOVY" AT CHECKOUT FOR 10% OFF!

EXOTIC WOODS. BONE. ABALONE. MAMMOTH TUSK

FREE WORLDWIDE SHIPPING

Meet the Pedal KILLER

Introducing the Carr Viceroy – a portable amp with usable stage volume, clean headroom, and exceptionally smooth, true over-driven tone you can shape from the volume pot on your guitar.

The Viceroy was conceived to deliver a lightweight, extremely versatile cathode biased, Class A amplifier with the clarity of 6L6 power tubes that literally does it all....

- Selectable power at 33 or 7 watts
- Foot switchable Midrange Boost for roaring gain on the fly
- Exclusive Drive control for variable overdriven tone and feel even at low volumes
- Brilliant clean headroom
- Reverb
- Exceptionally balanced tone of the Eminence Wizard speaker

Discover the unmatched versatility of the new Carr Viceroy today



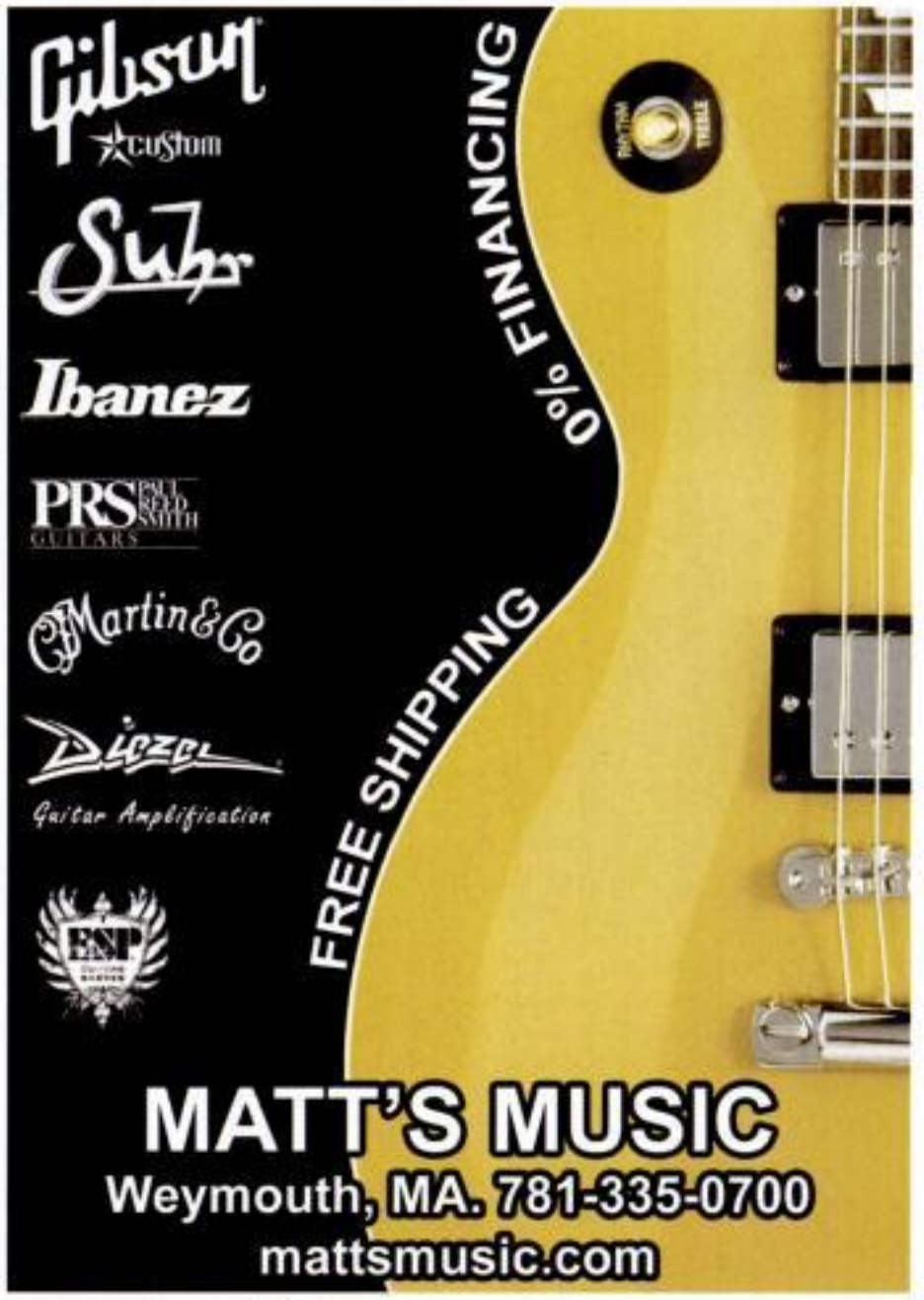
The Viceroy

CARR AMPLIFIERS

919-545-0747 www.carramps.com

Copyrighted material

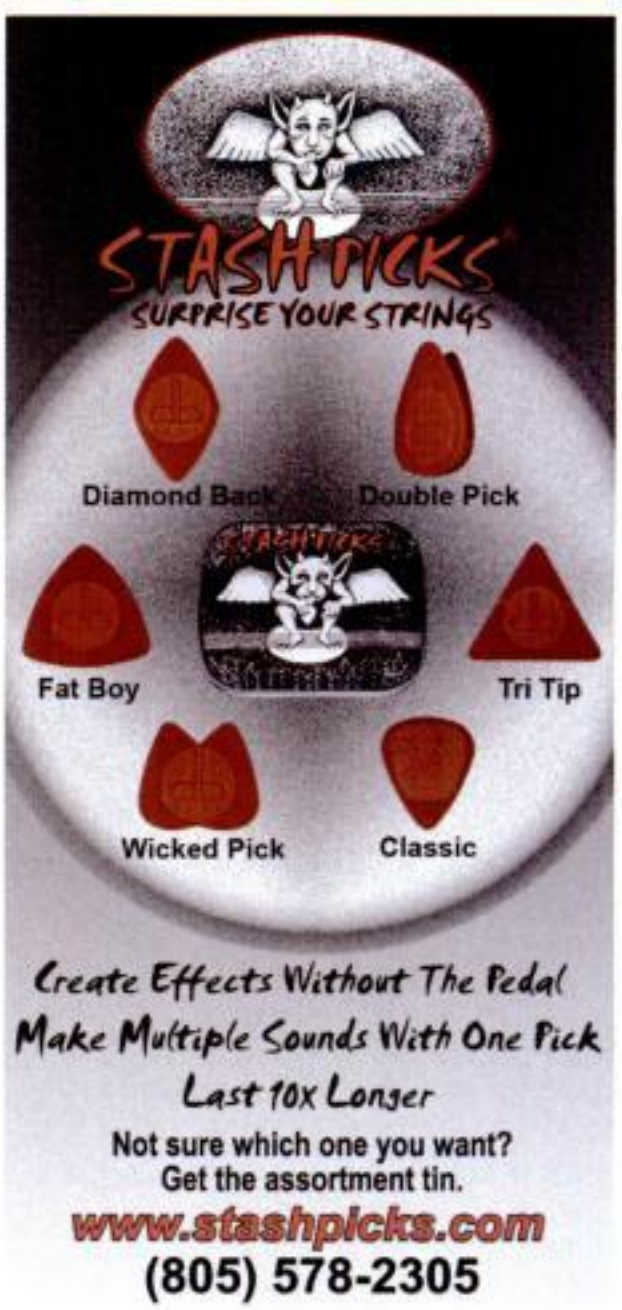












Copyrighted material

South Mountain Woodworks



Handmade

Guitar Stands

crafted from fine hardwoods.

A unique and secure place to display your guitar

www.southmtwoodworks.com

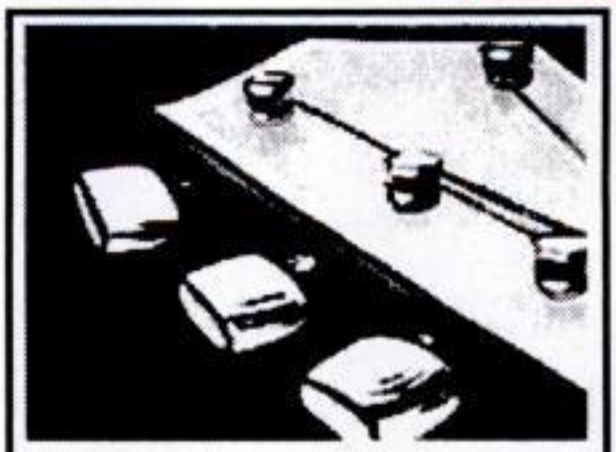
Stewart-MacDonald®

Everything for building and repairing stringed instruments!

stewmac.com

800-848-2273





GUITAR BUILDING

ARCHTOP, ACOUSTIC, ELECTRIC & REPAIRS

With former Fender repairman Mike Jarvis and Norwegian luthier Sigmund Johannessen.

3-to-1 student- teacher ratio in pristine British Columbia, Canada, home of the tone woods.

New courses: Recording & Live Sound

Phone/Fax: (250) 757-8807

Toll-free: 1-888-901-9903

Box 9, 240 Goodyear Road

Qualicum Beach, BC Canada V9K 2A3

E-mail: luthiersintl@bcsupernet.com

Web: www.luthiers-international.com

Summit School of Guitar Building & Repair

Elderly INSTRUMENTS

Since 1972

Always the finest.



1968 Gibson Trini Lopez (40U-4329)

New • Used • Vintage

Order Online!

Toll-Free (USA only)

888-473-5810

517-372-7890 outside USA

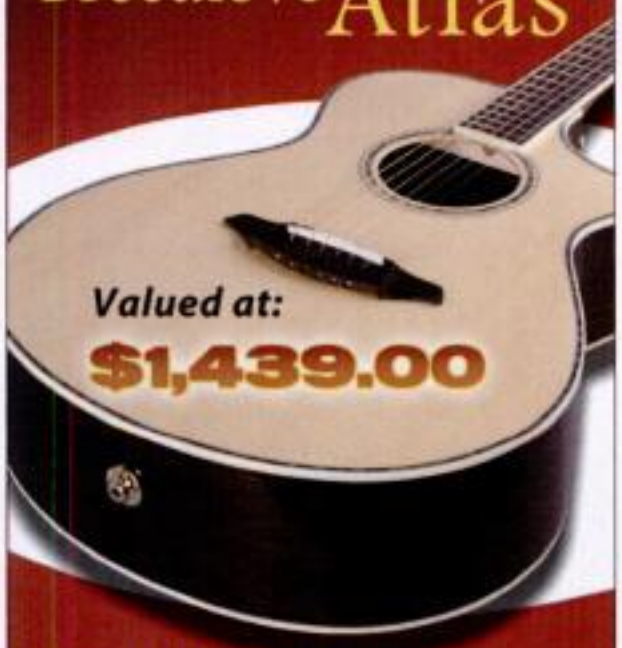
www.elderly.com

VISA MC DISCOVER AMEX VISA

FREE CATALOG

Win This Guitar!

Breedlove Atlas



Valued at:

$1,439.00

Register Online @:

www.myperfectguitar.com/breedlove/gw3

The PerfectGuitar

ThePerfectGuitar.com



musiciansfriend.com

Bananas at Large

Sam Ash

boutique music

©2005 Fast Axe, Inc.

AXE FOR IT BY NAME



"Fast Axe is definitely the swiss army knife of guitar cleaners. This gizmo gets into places on a guitar only dreamed of before — and without taking off the strings. I love it!"

Jim Peterik

Grammy Award-winning songwriter and founding member of the Ides of March and Survivor

Visit Jim at www.jimpeterik.com

FAST AXE

www.fastaxe.com

www.guitarworld.com

Copyrighted material

the MARKETPLACE



accessories / parts

Jeannie Pickguards
Engraved, Wooden bookmatch, clear & colored mirrors, Animal skins, sunburst, and vintage 60s materials. **Specializing in hard to find vintage pickguards.** Bodies necks, Parts and pickups. Dealers Welcome. 925-439-1447 Jeannie Pickguards, **292 Atherton Ave. Pittsburg, CA 94565**
Email: pickguards@comcast.net
VISIT OUR WEBSITE!
http://www.jeanniepickguards.com

PERSONALIZED GUITAR PICKS
Pick Guy, P.O. Box 70, Westfield, IN 46074
(317) 698-5141
www.PickGuy.com

Awesome New Rhythm Guitar Picks New Sounds New Technique for the Rhythm Guitarist
www.rhythmpick.com

HEADJAM - THE NEXT STEP IN HEADPHONES
DUAL INPUT HEADPHONES; PLUG INTO AMP & STEREO SIMULTANEOUSLY,
JAM 24/7 AND DON'T DISTURB ANYONE.
YOU'RE GONNA NEED THIS
SOONER OR LATER....WWW.HEADJAMINC.COM

apparel

www.TheGuitarStar.com
The coolest guitar apparel for the unsung guitar hero

Guitar Pick Wristband
Firmly holds/displays guitar picks.
myspace.com/zionproducts

help wanted

$400 WEEKLY Assembling Products From Home. For free information SEND SASE:
Home Assembly-GW P.O. Box 450
New Britain CT 06050-0450

instruction

MUSIC THEORY FOR GUITARISTS
teaches you rhythm analysis, scales, intervals, chord structures, progressions, transposition with hundreds of illustrations. $21.95
NoteBoat, Inc. PO Box 6155, Woodridge IL 60517 www.noteboat.com

www.GuitarInstruction.com

Chords by Key
Hundreds Of Guitar Chords
Sorted by Key! - For Free!
www.chordsbykey.com

PERSONALIZED PICKS

PICK COLORS:
BLACK, WHITE, RED, BLUE, PURPLE, PINK, GREEN, YELLOW

www.DDGuitarPicks.com
PHONE/FAX:
(219)767-2429

FOR SAMPLES & LOGO INFO SEND $3

D&D MANUFACTURING
6601 W 900 S
UNION MILLS, IN 46382

DISCOUNT PRICES
*NEW * USED * VINTAGE*
Gibson, PRS, Fender, Music Man, Gretsch, Larrivee, Jackson, Orange, Victoria, THD, Guild, Bourgeois, Epiphone, Deering, Weber, and others.
1-800-835-3006
www.wichitaband.com

Learn how to play guitar the right way with the ultimate DVD series. Beginners and up.
Toll free 1-866-736-1434 or www.lucidguitar.com

The Ultimate In Note For Note DVD's
www.note4note.us or call toll free
1-866-736-1434

AFFORDABLE GUITAR CLASSES
IN LOS ANGELES
WWW.EDFINN.COM

ACCELERATED LEARNING
using Hypnosis and NLP. This is the real deal! Two audio programs to warp-drive your playing to the maximum! $20.95 check or M/O. Specify instrument when ordering.
Studio SI Technology,
PO Box 53208, Albuquerqe, N.M. 87153
www.TranceTone.com

EasyGuitarTeacher.com
Learn to play Guitar Step by Step with my cutting-edge video guitar learning method with jam tracks. Fast results. Others have copied but mine is still the best.

Tired of not "getting it?"
Absolutely Understand Guitar!
Comprehensive DVD Course
www.AbsolutelyUnderstandGuitar.com
Toll free 866-477-9900
See our display ad in this issue

instruments

The Music Zoo
Rickenbacker, Martin, Orange, Cornford, Carr, Fender, Gretsch
New York City
718-631-9292
www.themusiczoo.com

PEDALS PICKUPS STRINGS PICKBOY COOL PICKS
TUBES MICROPHONES CABLES GUITARS AMPS. **Great Prices.** Click & Buy
www.imperialguitar.com

SAVE BIG!
New And Used Instruments
www.theguitarfactory.com
1-800-863-4347

FINANCE YOUR MUSIC GEAR!
No Credit History Needed! We Can Help.
Guitars, Amps, Drums and more for $29/mo.
1-800-863-4347
www.theguitarfactory.com

Quality Guitars at Affordable Prices
http://stores.ebay.com/845sparkysmusicshop

records / cds

HEY KID, WANNA BUY A CD?
CREEDENCE CLEARWATER REVIVAL. STAPLE SINGERS. ISSAC HAYES. JOHN LEE HOOKER & 1000'S MORE CDs...
Can't find it? We've got it.
WWW.CONCORDMUSICGROUP.COM
TAKE 10% OFF YOUR FIRST PURCHASE!
Just enter the following promotion code before you check out: GUITARWORLD

JOHN TAPELLA 'S Classical Electric MP3's 13,000 Sold - www.itunes.com / www.GuitarEmpire.com

QUALITY CONCERT DVDS
Blues/Jazz/Classic Rock/Metal/Alt.
For Catalog write to:
CLASSIC RARE VIDEOS
P.O. Box 660701
Birmingham, AL 35266
Phone#(205)685-1901
Email:barnardg2@netzero.com

schools

GUITAR REPAIR AND CONSTRUCTION SCHOOL:
Practical, profitable training in guitar repair and construction. Build an acoustic and electric guitar while working in an actual repair shop specializing in the vintage market.
Call (800) 278-0089., or write
BRYAN GALLOUP'S GUITAR HOSPITAL,
10840 Northland DriveBig Rapids, MI 49307.
Web Site: www.galloupguitars.com

MUSIC THEORY COURSE FOR GUITAR
Correspondence Course. Certificate issued on completion. Beginning courses also available. Course outline and enrollment order form for this and other home study courses, write to: Jim Sutton Institute of Guitar, 23014 Quail Shute, Spring, TX 77389-3944, USA 1-800-621-7669
E-mail: JSuttonISG@aol.com
Web Site: http://guitar-jimsuttoninst.com

GUITAR BUILDING AND REPAIR SCHOOL.
Comprehensive courses in acoustic, electric, and bass guitar construction, repair, finishing and guitar electronics. For occupational training, since 1974. Accredited member ACCSCT. Financial Aid available for those who qualify.
Contact:
ROBERTO-VENN SCHOOL OF LUTHIERY,
4011 S. 16th Street,
Phoenix, AZ 85040. 800-507-3738.
Web Site: www.roberto-venn.com
Email: info@roberto-venn.com

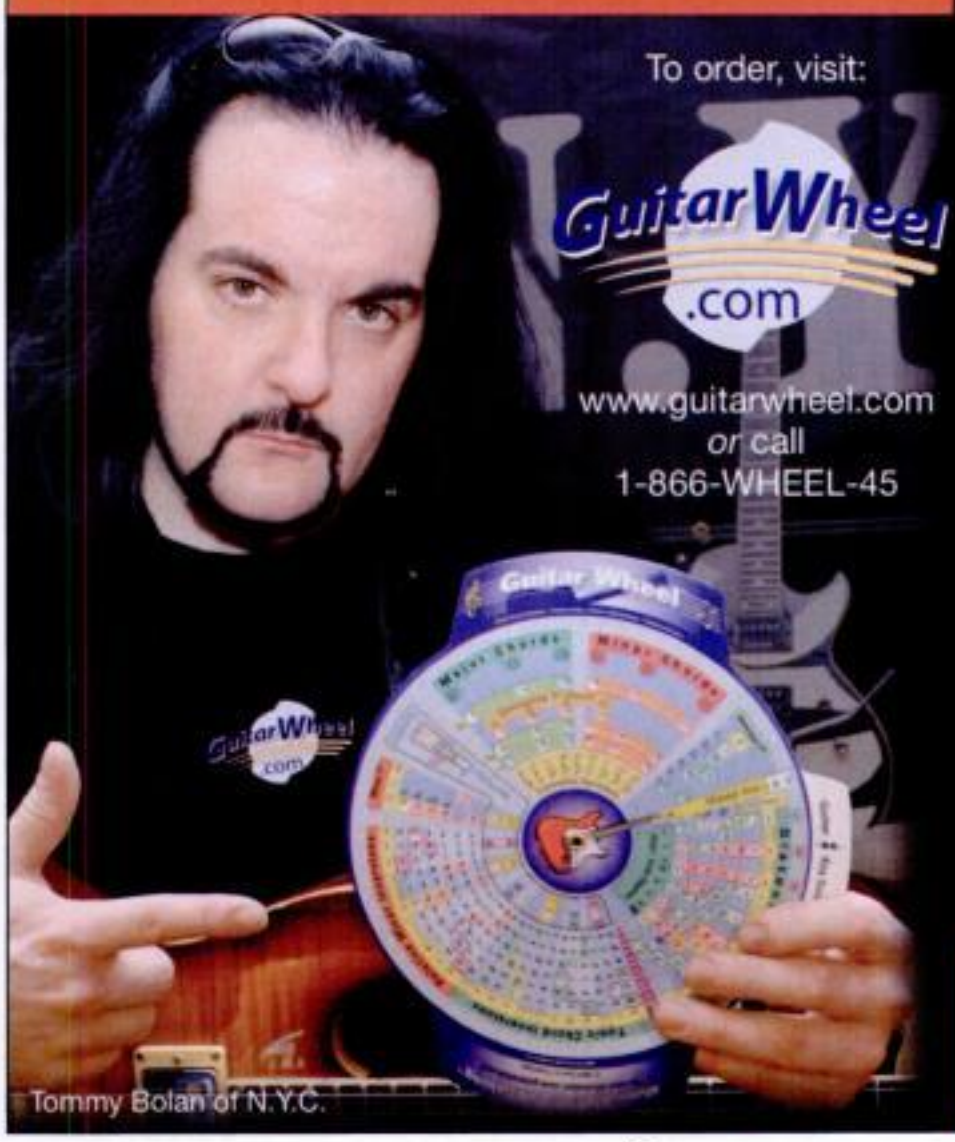
vintage

vintageguitar.com

Copyrighted material

The Guitar Wheel ™

"The 2 oz. reference library for Music Theory"



Tommy Bolan of N.Y.C.



New CD "ZYKO" from N.Y.C is out now. Visit: myspace.com/nyctheband

Tommy Bolan of N.Y.C. proudly endorses the Guitar Wheel and Morley Pedals.

N.Y.C.



www.morleypedals.com

MORLEY®

Buy A Morley®. And Step On It.

Guitar World Magazine Statement of Ownership 2008

Post Office Notice: Statement of Ownership, Management and Circulation for Periodicals class privileges as required by 39 USC3685: 1. Title of Publication: Guitar World. 2. Publication No. 1045-6295. 3. Date of Filing: 9/26/08. 4. Issue Frequency: Monthly, except semi-monthly in July. 5. Number of Issues Published Annually: 13. 6. Annual Subscription Price: $34.95. 7. Complete Mailing Address of Known Office of Publication: Future US, Inc., 4000 Shoreline Court, Suite 400, South San Francisco, CA 94080. 8/9. Complete Mailing Address of Headquarters of General Business Offices of Publisher, Editor and Managing Editor: Publisher: Greg DiBenedetto - Future US, Inc., 149 Fifth Avenue, 9th Floor, New York NY 10010; Editor-in-Chief: Brad Tolinski - same address as Publisher; Managing Editor: Jeff Kitts – same address as Publisher. 10. Owner: Future US, Inc., 4000 Shoreline Court, Suite 400, South San Francisco, CA 94080; Shareholder: Future PLC, Beauford Court, 30 Monmouth Street, Bath U.K. BA12BW. 11./12. N/A. 13. Publication Title: Guitar World. 14. Issue Date for Circulation Data below: December 2008. 15. Extent and Nature of Circulation Given in This Order: Number of Average Copies Each Issue During Preceding 12 Months Followed by Actual Number of Copies Published Nearest Filing Date: A. Total Number of Copies: 433,650; 422,949. B. Paid Circulation. (B1) Mail Subscriptions Outside-County: 155,257; 151,047. (B2) Paid In-County Subscriptions: 0; 0. (B3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution: 93,610; 86,000. (B4) Other Classes Mailed Through USPS: 0; 0. C. Total Paid Distribution: 248,867; 237,047. D. Free or Nominal Rate Distribution: (D1) Free Outside-County Copies: 1,149; 1,064. (D2) Free In-County Copies: 0; 0. (D3) Free Mailed at Other Classes Through USPS: 0; 0. (D4) Free Distribution Outside the Mail: 219; 0. E. Total Free or Nominal Rate Distribution: 1,368; 1,064. F. Total Distribution: 250,235; 238,111. G. Copies Not Distributed: 183,415; 184,838. H. Total: 433,650; 422,949. I. Percent Paid: 99%; 100%. 16. Publication of Statement of Ownership is required and is printed in this issue of this publication: Holiday 2008. 17. I certify that the statements made by me above are correct and complete: Crystal Hudson, Circulation Director.

PRODUCT PROFILE

SPECIAL ADVERTISING SECTION
FOR INQUIRIES, PLEASE CONTACT:
SCOTT SCIACCA (646) 723-5478
OR SCOTT@GUITARWORLD.COM



THE NEW INDUSTRY STANDARD

Bill Edwards Publishing

FRETBOARD LOGIC BOX SET W/DVD

Fretboard Logic is a radical departure from all previous ways of learning guitar. This bestselling series is the most user-endorsed product in the industry and the new standard by which others are judged.

SRP: $89.95

www.billedwards.com



LOCK & ROCK!

Planet Waves

PLANET LOCK STRAPS

Secure your strap onto virtually any guitar. Our newly redesigned patented locking ends are integrated into the strap, eliminating the need to alter your guitar's hardware.

SRP: $32.99

www.planetwaves.com



UNIQUE 2 IN 1 ACTION PURPOSE PICK

DSP Guitar Picks L.L.C.

DUO SLIDING PICK

A pick like no other; a 2 in 1 action pick. A thick (1mm) and thin (.60mm) pick. Built so the musician can (in an instant) with an up or down vertical movement change from one or the other. Same grip for lefties as righties. (Patent Pending)

SRP: $1.00 per pick: Packages of three(3) is $3 or six(6) is $6 – Colors: black, white, red.

dspguitarpicks.com
(708)424-7942
Cell (708) 227-4019

Copyrighted Material

PRODUCT PROFILE



SONICALLY MAGNIFICENT, VISUALLY ELEGANT

Walden

CONCORDA CG570CE

Walden presents the new majestically appointed Concorda CG570CE. Featuring a High Gloss Finish, Solid Cedar Top, Mahogany Back and Sides, and Fishman CL4 electronics, the CG570CE gives you the ultimate, satisfying acoustic experience.

SRP: $699

www.waldenguitars.com

(800) 994-4984



ARTIST SERIES REBATE

Audio-Technica

ARTIST SERIES

Save now on Audio-Technica's renowned Artist Series live-sound microphones. Get up to $40 Rebate when you purchase selected Artist Series microphones between September 1, 2008 and December 31, 2008.

SRP: $169-$549

www.audio-technica.com



NEW LIMITED EDITION COLLECTIBLE BY KNUCKLEBONZ

KnuckleBonz, Inc.

RANDY RHOADS II LIMITED EDITION SCULPTURE

The Randy Rhoads Rock Iconz® figure depicts the guitar legend with his polka dot v guitar. Hand-painted/numbered collectible. Certificate of authenticity. Don't wait to reserve: available for pre-order, ships late Fall 2008. Limited edition.

SRP: $115 USD

www.KnuckleBonz.com

(800) 638-4180



HANDCRAFTED GUITAR STRAPS

AF DESIGNS

- Reticulated Python
- Cobra
- Tiger Snake
- Rattlesnake
- Eastern Diamondback
- Western Diamondback
- Canebrake

We also offer genuine premium leather straps and custom embroidery. Don't FAKE it... SNAKE it!!

MRP: from $119

www.snakeskinstraps.com

(810) 667-2116



Amplified Guitar Strap

MIGHTY MOE AMPSTRAP

Amp, strap and cable come together. Comfortable and portable. Easy access to controls. Fits in a gig bag. Tough design travels well. Adjustable leather strap and cable adapt to any electric, acoustic/electric guitar or bass. Nice look, great sound!

$69.95

www.mightymoe.com

(415) 455-9268



UNBELIEVABLE TONE AND SUSTAIN, MINISTAR GUITARS ROCK!

Ministar

LESTAR, CASTAR, BASSTAR 5

MINISTAR Guitars are lightweight, portable, one-piece solid maple neck/body guitars and basses with no compromise, jaw-dropping tone and lightning fast playability. The unique adjustable nut allows for breathtakingly low action with no buzz.

SRP: $199.99 – $269.99

www.ministarguitars.net

(800) 994-4984



IT'S NOT AN AMP OR A PEDAL. THIS IS SOMETHING ENTIRELY NEW!

FM Jam

TX3

With its "Pro Quality" amp models and effects, FM-Jam's Tx3 delivers a user experience unequaled by any multi-effects processor available today. This very touch sensitive modeling processor comes loaded with awesome sounding presets, from shimmering American clean tones to raw and nasty British overdrive. All of this arrives in a totally portable and rugged package. The "Made in the USA" Tx3 also has a "Secret Weapon". A Tx3 can transmit all of it's incredible sounds to any FM radio with sound quality that is nothing short of AMAZING! A must have for every guitarist.

Available only at FM-Jam.com

SRP: $159.00

www.fm-jam.com



MINI AMP PLUGS DIRECTLY INTO YOUR GUITAR!

Amp U Plug N Play

No guitar cord needed just plug it in and play! Tired of your guitar cord slinging around your mini amp? Your guitar securely carries the AMPU-PLUGNPLAY. Fits in your guitar case and runs on a 9 volt battery.

SRP: $34.95

www.ampuplugnplay.com

Copyrighted material





DISTORT YOUR SOUND - NOT YOUR SET-UP!

Planet Waves

PEDAL BOARD CABLE KIT

The ultimate solution for custom-wiring your pedalboard. The solderless plugs connect in seconds, creating exact lengths easily. The kit includes 10' of cable, 10 plugs and a mini cable cutter.

SRP: 119.00

www.planetwaves.com

FOUNTAIN OF YOUTH FOR THE WORLD'S OLDEST 6 STRING GUITAR

Everly Music Co.

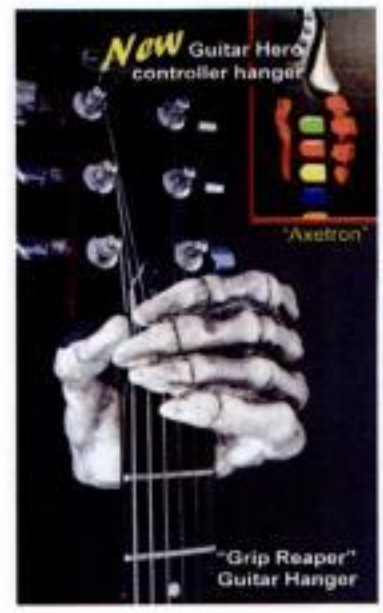
SEVILLA STRINGS



Sevilla Classical Guitar Strings launches its line of classical nylon strings featuring the award winning Cleartone EMP Treatment. Sevilla Strings are the first brand of high quality classical strings that feature the micron thin Cleartone coating designed to last longer with uncompromised feel and sound. "We use only the finest polished silver basses and crystal clear trebles" says Jose Antonio, Product Specialist for Sevilla Strings since 1997. Sevilla Strings with the Cleartone EMP Treatment are designed to last 3-5 times longer than traditional classical strings but without the sound and feel compromises coated strings are known for. Sevilla Strings are available in medium and high tension with Tie or Ball ends.

SRP: $29.00

www.sevillastrings.com



THE NEXT GENERATION OF GUITAR HANGERS

Grip Studios

Traditional Hangers Need a Facelift. These original designs are handcrafted in the USA. Made of durable materials that are engineered to balance, protect and display your Axe in style. With an adjustable mount and cushioned padding you can rest assured your baby's in good hands. Many styles and colors to choose from. Ask your local music store if they carry them! or Visit us online and be sure to check out our NEW hangers for your Guitar Hero video controller!

SRP: from $39.00

www.guitargrip.com

(760) 351-6727



STRONGER, FASTER FINGERS!!!

Prohands

GRIPMASTER

#1 Hand Exerciser in the World for Musicians! Only Gripmaster exercises each finger. Greatly improves finger strength, speed and dexterity. Used by professional musicians worldwide. Available in x-light, light, and medium resistance.

SRP: $13.95 - $15.95

www.prohands.net

PULSATING TREMOLO

Modtone Effects

HARMONIC TREMOR



The ModTone Harmonic Tremor is a split bypass boutique style pedal that recreates vintage style tremolo units or pulsating vibrato effect. Housed in a sealed corrosion resistant metal chassis that's built to last, each ModTone pedal features period correct vintage style components, smooth linear taper pots that enable you to custom tailor your sound for maximum performance, high impact switches built for the floor and top quality jacks for optimum tonal transfer.

SRP: 99.95 / $79.95 Street

www.modtone-effects.com



ONE CABLE DOES IT ALL

Stage Magic Inc.

PEDALSNAKE

For Pedal Users—one cable does all—audio, power, MIDI, etc. VOTED BEST ACCESSORY (2005 Reader's Poll). No noise or tone loss (patented). Fast setup, ultra-cool look, configurable Plug'n'Play.

SRP: Starts at $72.00

www.pedalsnake.com

(919) 828-7652



THE ULTIMATE STRING CLEANING TOOL

Dave Chiappetta Enterprises

THE STRING CLEANER

- Extends the life and preserves the tone of guitar strings
- Revitalizes used, old, and damaged strings
- Works with, or without, any guitar-string cleaning solution
- Specially designed renewable microfiber for long term use
- Patents Pending

SRP: $12.99

www.thestringcleaner.com

(310) 699-8519

NEAR 0 LATENCY - THE FEEL AND RESPONSE OF A REAL AMP!

Novation

nio 2|4



Novation's nio is a 2 input, 4 output Guitar Interface featuring precision modeling of classic guitar amps and effects, latency at 5 miliseconds, and Focusrite Studio Effects. Use the nio's onboard mixer to mix your guitar signal with audio from iTunes/Winamp for practicing your favorite songs.

SRP: $299.99

www.novationmusic.com

(800) 994-4984



Graph Tech Guitar Labs

RESOMAX™ HARMONIC BRIDGE SYSTEM

The ResoMax™ Harmonic Bridge System equipped with String Saver™ Saddles is made from a light weight alloy engineered to maximize harmonic content in every note and dramatically reduce string breakage.

SRP: $85.95 - $89.95

www.graphtech.com

(800) 388-7011

Copyrighted material

A VULGAR DISPLAY OF POWER

THE GUITAR RIGS OF THE STARS

MONEY MANAGER

Escape the Fate's Bryan "Monte" Money tells how he replaced a second guitarist with a pedal and an amp.

By **NICK BOWCOTT**

>>DESIGN PHILOSOPHY Escape the Fate were a five-piece act with two guitar players. But when rhythm guitarist Omar Espinosa left in the middle of a tour, the post-hardcore group decided to stick it out as a four-piece. "We think it sounds better," says Bryan "Monte" Money, the band's remaining guitar player. To make up for the absence of a second guitarist, Money uses two Bogner-driven half stacks, a Shiva and an Uberschall, each played on either side of the drum riser. "I split my signal to both amps with a Boss Super Shifter pedal, which I also use for lead harmonies," he explains.

Money's dual-amp setup has its advantages. "I get a lot of low end from the Uberschall, and then I like to cut back the gain on the Shiva so I get a nice, crisp, bright tone from it. The two blend really well together and give me a nice big sound."

>>CONTROL ISSUES "All of my pedal stomping and channel changes are done by my guitar tech, Evan Smith," Money says. "I don't have to step on anything. I just play, which is great because it means I can run all over the stage and not have to worry about being in a certain place at a certain time to switch something on or off."

"AS SOON AS I PUT ON MY GIBSON LES PAUL STANDARD, IT BECOMES PART OF ME."

>>FAVORITE PIECE OF GEAR "My Gibson Les Paul Standard. It sounds great and has been everywhere with me because I've had it so long. As soon as I put it on, it becomes part of me and opens up the door to music and creativity."

>>SECRET WEAPON "When it comes to playing live, it's my Boss Super Shifter," Money says. "It allows me to play harmony leads, which makes it sound like we've still got two guitarists." ❐

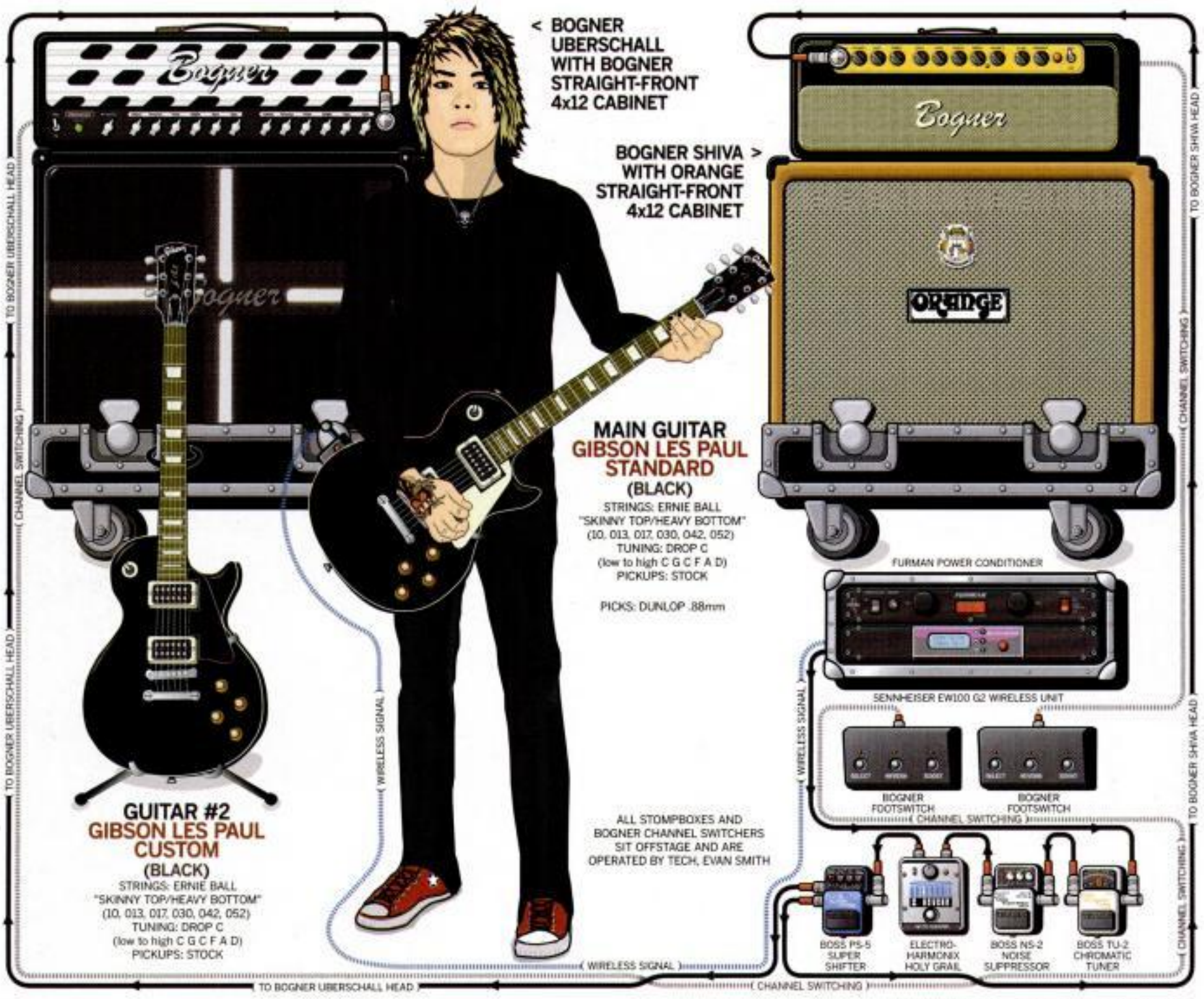


Illustration by Adam Cooper/guitargeek.com

Copyrighted material

COPYRIGHT © 2008 EMG INC. ALL RIGHTS RESERVED.
PHOTOGRAPH BY ASH NEWELL

81/85 40CS/40DC 81/85

The original British Steel.

The original active pickup.

emgpickups.com

EMG

Copyrighted material



Model 6260 Amp Head



Model 6260 212 Combo



Model 6262 Amp Head



Model 6262 212 Combo



Model 333 Amp Head



Model 333 212 Combo



Model 333XL Amp Head



Model 333XL 212 Combo



Model 412H-BK Half Stack

Now shredding a guitar department near you.



Bugera

Model 333 one hundred twenty-watt, three-channel all-valve Amp with reverb;
Model 412H-BK half-stack 4 x 12" Cabinet



Bugera

THE SOUL OF VALVES

www.bugera-amps.com

Copyrighted material